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OF MYSORE

ANNUAL REPORT 1932

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FOR THE YEAR 1932

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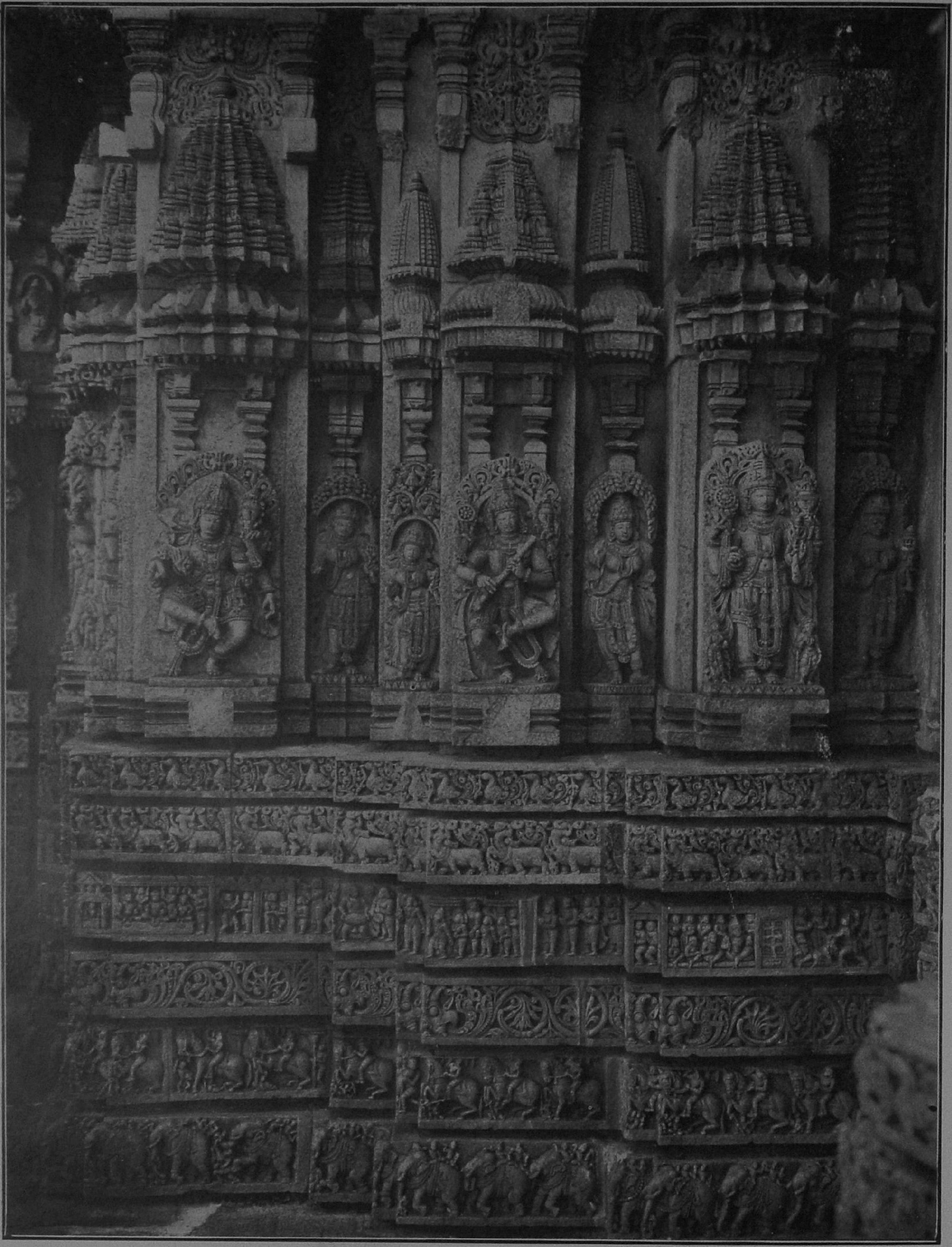


KESAVA TEMPLE, SOMANATHAPUR: A SCULPTURED WALL (p. 19).

Mysore Archæological Survey.]

ARCHAEOLOGICAL SURVEY OF MYSORE

ANNUAL REPORT FOR THE YEAR ENDING 30TH JUNE 1932

PART I—ADMINISTRATIVE.

Staff.

There was no important change in the staff of the Department. Dr. M. H. Krishna continued to be part-time Director of Archæology in addition to his own duties as Professor of History.

Tours.

The Director toured in several districts in connection with the conservation and study of ancient monuments and for collecting information for the monograph on monuments of the Chālukyan style in the Mysore State. The Assistant to the Director made a short tour in the Mysore District for collecting new inscriptions. The Architectural Assistant and party toured in parts of the Hassan District for making drawings of certain Hoysaḷa buildings.

Monuments.

A detailed study of important architectural monuments was continued. In the present report are published, portions of the notes on the ancient half-buried monuments of Talkāḍ and those of Ikkēri, Keḷadi and Harihar. The famous temple of Sōmnāthapur has been completely re-studied, and for the Nandi hill and the Nandi temple sufficient information has been collected for an independent monograph.

Epigraphy.

The collection of inscriptions became restricted owing to the want of sufficient funds. However, over sixty records are now published ranging from the sixth century to the nineteenth century. An important find is a copper plate grant of the Gaṅga king Kṛishṇavarma.

Manuscripts.

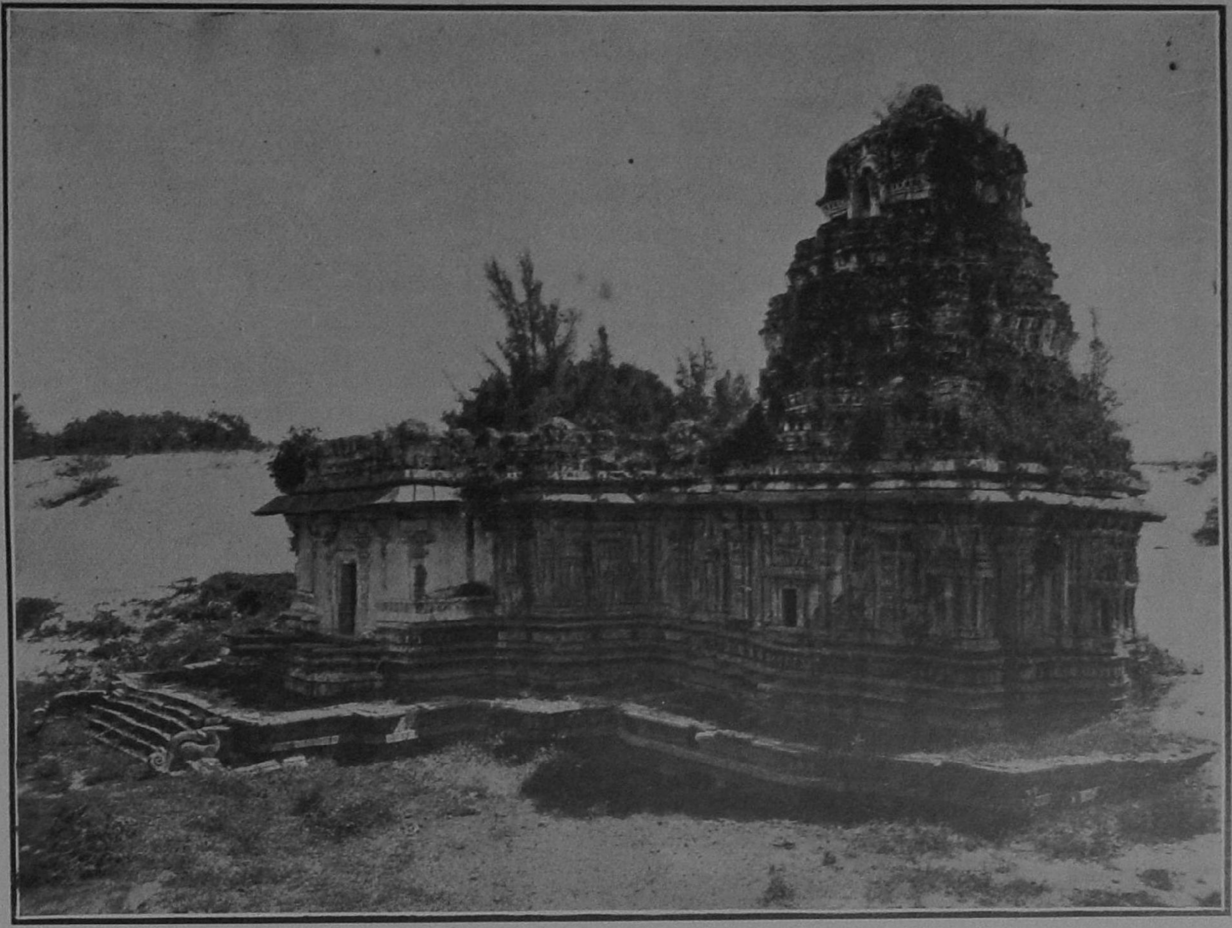
In this report is published for the first time, a full review of the Sanskrit manuscript " The Vidyāraṇya-Kālajñāna ".

Excavation.

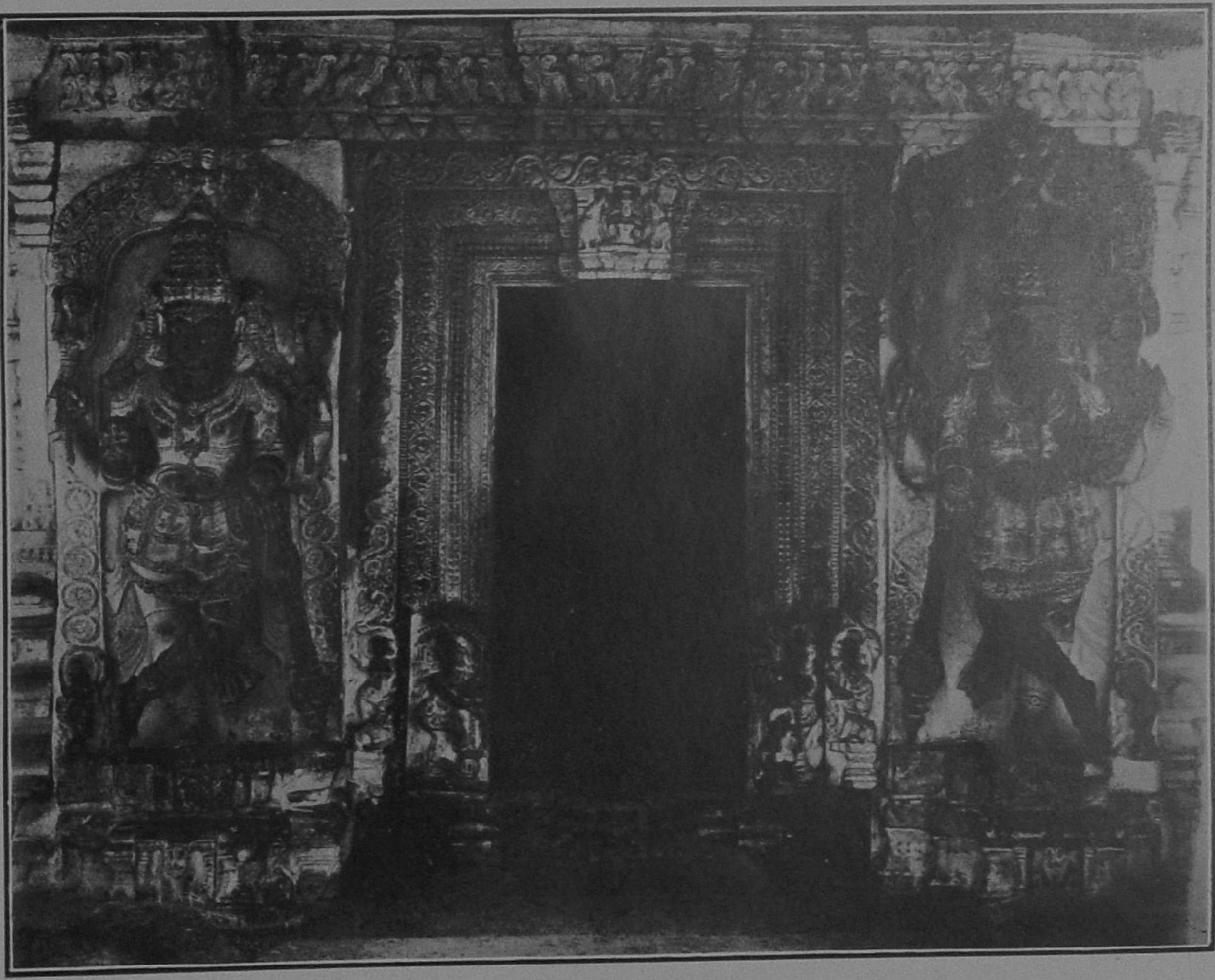
The excavation work at Chandravaḷḷi was stopped and that of Brahmagiri could not be continued for want of funds. Near the stone quarries to the east of the Lal Bagh, Bangalore, a number of prehistoric burials were discovered. Some of them contained various kinds of old pottery including large urns with elephantine legs. These were exhibited at the Science Congress held in Bangalore, along with photographs of the architectural monuments of the State.

Conservation.

Conservation work was attended to by the Director of Archæology during his tours and his notes are published in the body of the report under each monument. The Consulting Architect to the Government of Mysore also inspected about fifty monuments and notes from his report are published in appendix " A ".



1. KIRTINARAYANA TEMPLE, TALKAD: VIEW FROM NORTH-WEST (p. 4).



2. VAIDYESVARA TEMPLE, TALKAD: EAST DOORWAY (p. 9).

PART II—STUDY OF ANCIENT MONUMENTS.

TALKAD.

Plate III, 1.

KIRTINARAYANA TEMPLE.

History.

Talkāḍ on the left bank of the Kāvēri river is an ancient place which was, a thousand years ago, the capital of the Western Gaṅga kingdom. In the 11th century it was conquered by the Chōḷas and made a provincial capital. In the year 1116 A. D. Vishṇuvardhana Hoysaḷa defeated Adiyama, the Chōḷa governor of Talkāḍ, and occupied the place—thus extending his territories from the Perdorai or the Kṛishṇā river to the south of the Mysore District. In the next year he completed several temples for Vishṇu in various parts of the realm, of which the Kēśava or Vijayanārāyaṇa temple at Bēlūr, the Nārāyaṇa temple at Toṇṇūr and the Kīrti-Nārāyaṇa temple at Talkāḍ bear his inscriptions. In the last named monument on the south-east cornice running from the south to the north door-way of the temple, Mr. R. Narasimhachar discovered a long inscription in the Tamil language and Grantha characters inscribed in the year 1173 A. D. which states definitely that the temple of Kīrtinārāyaṇa was consecrated in the year Hēviḷambi, corresponding to 1117 A.D. (second half of December). The original temple consisted of a garbhagṛiha, an open sukhanāsi and a navaraṅga pavilion open on three sides (Plate III, 2). Above the vimāna appears to have been a large brick tower, probably identical with the one now existing.

Numerous smaller grants to the temple are recorded in the many inscriptions engraved on the outer cornices and on the pillars and walls of the navaraṅga: one of these records the presentation of a golden Lakshmī image to the god; another mentions that there was a shrine for the junior goddess on the north-west of the temple. On a pillar on the north-east of the navaraṅga is a Tamil inscription of the Kīlaka year which probably corresponds to 1128 or 1188 A.D. Since this record is partly hidden by a brick wall enclosing the open portions of the navaraṅga, the walls were evidently constructed at a later period. The bricks of these walls which are 10″×6″×2″ *i.e.*, thin and flat like those of the compound wall outside, suggest that these structures were put up in the late Vijayanagar or early Mysore days. It is possible that they were intended also as bulwarks against the onrush of sand which had already begun to invade the temple of the junior Dēvi in the courtyard. As the main shrine was threatened with a sandy burial, the image of the goddess which is of late Vijayanagar workmanship, was rescued and installed in a chamber constructed at the southern end of the navaraṅga, the material used being the early Mysore type of thin flat bricks.

But the sand moved forward and covered the main temple too, compelling some of the beams to crack under its weight. Mr. B. L. Rice is said to have got the temple excavated and to have collected a few inscriptions. In 1912, Mr. R. Narasimhachar made a long halt and got the northern yard cleared of sand. The southern one also was cleared sufficiently to enable him to read the inscription of Vishṇuvardhana on the basement; but the sand once again accumulated on that side, burying also the lower half of the eastern doorway.

Platform and Towers.

The temple of Kīrtinārāyaṇa (Pl. II, 1) unlike the other great Hoysaḷa temples and like the temple of Vaidyēśvara, is built of granite and bricks, soap-stone being used only for the four round pillars of the navaraṅga and for the image; but it has all the characteristics of the other Hoysaḷa temples. It is constructed on a platform whose face is ornamented with cornices and which follows closely the contour of the temple. On the platform, near each of the three original doorways of the navaraṅga there were two flanking towers which have now disappeared. The bases of two of them are seen outside the north door. The stairways leading up the platform are supported in the north by two yāḷis or trunked lions, a species which only rarely occurs in Hoysaḷa sculptures, though it is common in the Chāvuṇḍarāya basti at Śravaṇabeḷagoḷa and other Gaṅga buildings. The platform is about four feet high and six to eight feet wide.

The Basement.

Above the platform rises the basement whose cornices are ornamented with trapezoid and latin cross-shaped mouldings similar to those of the Vīranārāyaṇa temple at Bēlūr. The hardness of the material perhaps prevented further carving of the kīrtimukhas and other designs for which these mouldings are the bases.

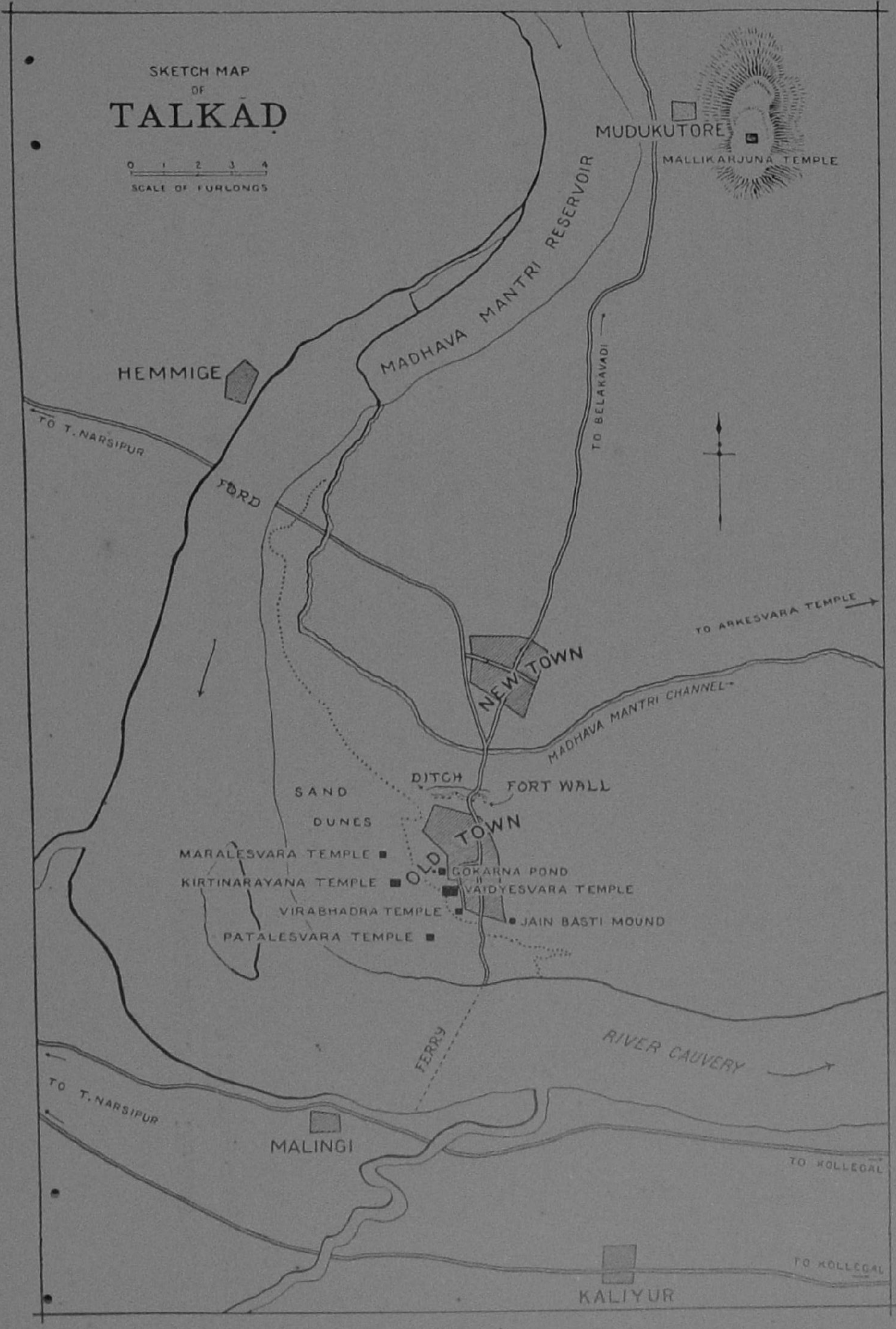
Front Railings.

Around the front top, above the basement are the usual slanting railings but the row of turrets intended for their ornamentations is only carved in outline as are also the pilasters above the turrets. The panels contain rough flowers instead of the usual mythological sculptures.

Walls.

The granite wall running around the west half of the temple has almost no figure sculptures. Its face is made up of indented square-shaped pilasters, the spaces between which are ornamented by rows of turrets, large and small; the larger ones are borne on two pillars, while the smaller are borne on one pillar each. The smaller turrets are generally under tôraṇas which are mostly of the serpentine type and surmounted by *simha lalāṭas.*

PLATE III.


SKETCH MAP
OF
TALKAḌ
0 1 2 3 4
SCALE OF FURLONGS
MUDUKUTORE
MALLIKARJUNA TEMPLE
MADHAVA MANTRI RESERVOIR
HEMMIGE
TO T. NARSIPUR
FORD
TO BELAKAVADI
TO ARKESVARA TEMPLE
NEW TOWN
MADHAVA MANTRI CHANNEL
DITCH
FORT WALL
SAND
DUNES
OLD TOWN
MARALESVARA TEMPLE
KIRTINARAYANA TEMPLE
GOKARNA POND
VAIDYESVARA TEMPLE
VIRABHADRA TEMPLE
JAIN BASTI MOUND
PATALESVARA TEMPLE
FERRY
RIVER CAUVERY
TO T. NARSIPUR
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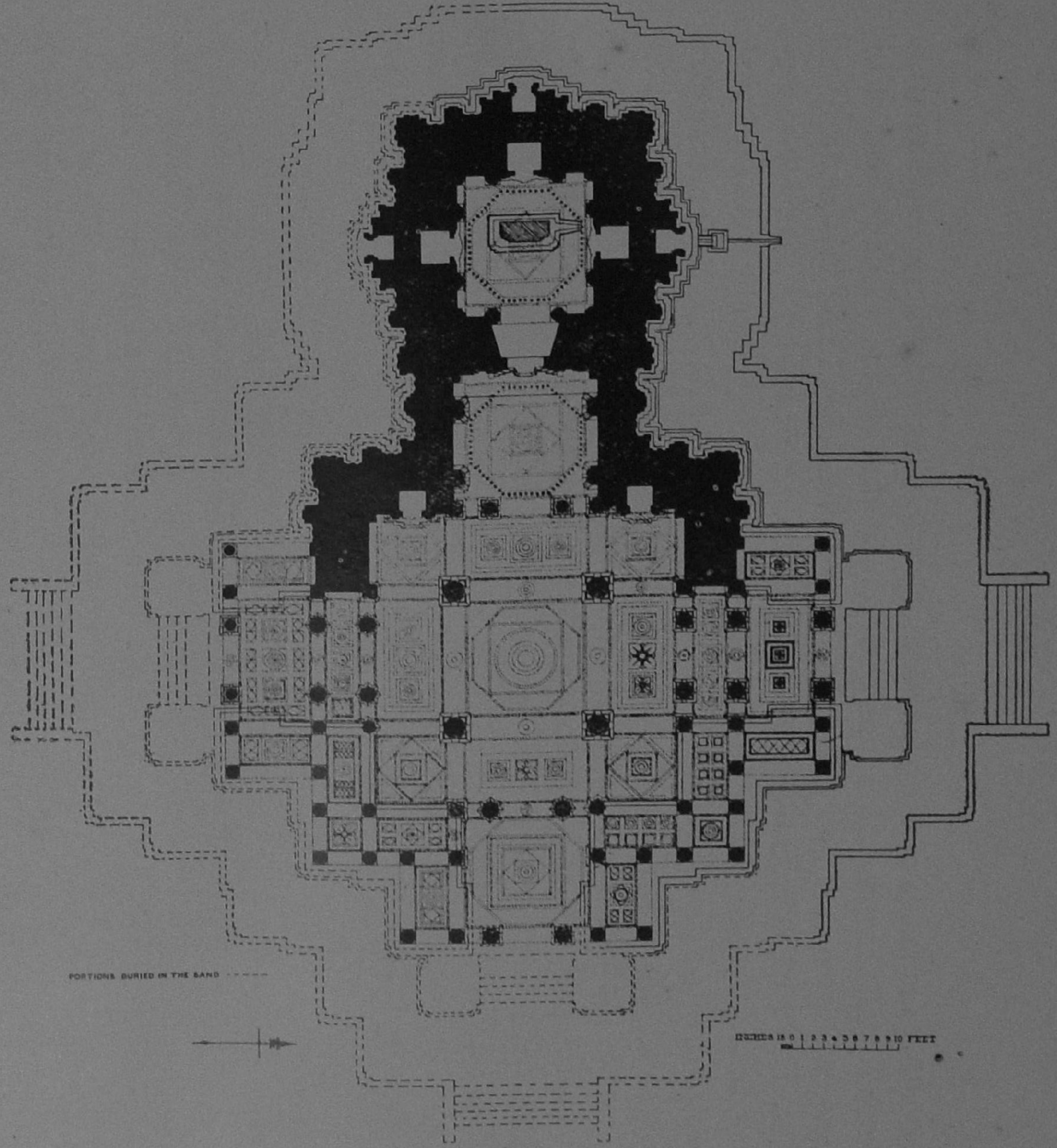
KALIYUR

(P. 3.)


PORTIONS BURIED IN THE SAND
INCHES 12 0 1 2 3 4 5 6 7 8 9 10 FEET

KIRTINARAYANA TEMPLE
TALKAḌ

(P. 3.)

Mysore Archæological Survey.]

Eaves.

A row of eaves of the usual kind runs round the whole temple, of which the only point to note is that the eastern part of it is less arched than the western. The latter's curvature is midway between that common in the Hoysaḷa temples and that observed in the temple of Vaidyēśvara.

Parapet.

Around the roof of the temple which appears to be solid and except near the garbhagṛiha runs a brick parapet made up of the flattish type of bricks (10″ × 6″ × 2″). It is ornamented by turrets with square-shaped or boat-shaped śikharas· It is doubtful to what age these can be assigned; but they are possibly of the 17th century, though there is nothing definite to indicate that they are not very much earlier.

Main Tower.

The main tower is a large and heavy brick structure standing with its top nearly 50 feet above the ground level. It is squaroid in shape and has a look more or less resembling the Dravidian structures contemporary with the Hoysaḷas. It is made up of bricks similar to those used for the parapet and appears to belong to the same date. It is possibly the original Hoysaḷa structure, though the look of the niches adorning it and the parapet suggest a later date.

Navaranga.

The navaraṅga is a moderate-sized hall with an indented square-shaped plan and has stone benches on its north-eastern and south-eastern sides extending to the north and south doorways respectively. It had originally the usual nine aṅkaṇas plus the four doorway aṅkaṇas. Its height and the width of its aisles are generously conceived, being each about 14 feet as at Bēlūr; but its western doorway aṅkaṇa has been converted into the sukhanāsi and its southern one into the Lakshmī temple. It has two niches on its western wall, each with a sqarish turret. Both of these are vacant, though the north one contained an image of standing Viśvaksēna which was seen by Mr. Narasimhachar in 1912 but is now reported to have been stolen.

Pillars.

The four central pillars of the navaraṅga are lathe-turned, round, potstone objects of the classical Hoysaḷa type. Among the others, however, are pillars of various shapes like the eight-pointed star, sixteen-pointed with shallow fluting, the octagon and the indented square. A peculiar feature of the temple is that the beams on the inside of the doorway aṅkaṇas are supported by additional pillars, so that the hall has ten more pillars than it should ordinarily have· In some places, as in the Lakshmī shrine, they appear to be supporting different granite pieces which have been used to form one beam length, while in others, *e.g.*, near the east doorway, they appear to support beams which have cracked. But their shapes are undeniably Hoysaḷa except the two pillars near the north doorway which have cubical mouldings similar to those in the Hiḍimbēśvara temple at Chitaldrug. The noteworthy fact is that owing to the heavy weight above, the top portion of the pillar whose cup-shaped bottom rests on the bulging neck of the shaft has crushed the neck revealing the defective method of joining the parts of the pillars.

Ceilings.

The ceilings of the navaraṅga which are made up of heavy granite slabs are either flat or carved out into shallow domes. In no case are they real domes of the type found in Bēlūr and Sōmanāthapūr. They have comparatively little figure sculpture but bear creeper scrolls, lotuses, and other flowers, lion faces and many other interesting ornamental designs. The only figures noticeable are those of elephants and lions near the front doorway, of dancers and ṛishis near the north doorway, and of Hanumān and Garuḍa near the Lakshmī shrine.

Images in the Navaranga.

As already noted, the original images in the niches have been lost. Here are now kept three images of Āḷvārs, evidently of the Vijayanagar period. All of them are seated in padmāsana with the right hand in chinmudrā. The left hand of one holds a book, while the other two images have their left hands in the yōga posture. They are pointed out as Nammāḷvār and Puḷalōkāchārya. The other is evidently Vedānta Dēśika. In the north aṅkaṇa of the navaraṅga is now housed Lakshmī, an image of the consort of the main god. She is seated in padmāsana while her hands are thus disposed: abhaya, padma, padma and dāna. The image is definitely of the Vijayanagar period.

Sukhanasi and Garbhagriha.

The sukhanāsi doorway is a later insertion and has above its lintel a stucco image of Anantaśayana, probably of about the 17th century. The sukhanāsi contains two large oil bowls and images of Tirumaṅgai Āḻvār and of seated Narasiṁha.

The garbhagṛiha doorway which was the only doorway of the temple makes an attempt to imitate, though with a shallow cornice, the features of the Bēlūr garbhagṛiha doorway. It has no dvārapālas but has on the lintel a seated figure of Gajalakshmī. The garbhagṛiha has a shallow padma in the ceiling and three niches in the walls.

Image of Kirtinarayana.

In the middle of the garbhagṛiha on a Garuḍa pedestal stands a large image of Nārāyaṇa in *samabhaṅga*. From the ground to the top of the tōraṇa, it is about ten feet high, the image proper excluding the crown being about 5½ feet high. The image is of the usual Hoysaḷa type and holds in its four hands śaṅkha, padma, gadā and chakra, while on the prabhāvaḷi appear the ten avatāras of Vishṇu. Though the image is classical, its face does not have the fine outline of the Bēlūr images. The lower part of the face is too depressed while the lower cheeks are bulging and insufficiently distinguished from the neck. The image, however, is on the whole grand and has an imposing appearance. Owing to the sinking of the ground below the pīṭha, its head is now slightly inclined to the left.

Prakara and other Buildings and Mahadvara.

Around the temple is a high compound wall of flattish bricks which is provided with a parapet and holes for allowing percolating water to flow into the compound. Above the level of the parapet is another wall of rough stones. Both of these walls were evidently intended as barriers against the advancing sand and belong probably to about the 17th century—which may be the period of the walls enclosing the navaraṅga.

As already mentioned, there appear to have been shrines for the senior and junior goddesses on the north-west and south-west of the main temple. All traces of the former have now entirely disappeared. The tower of the latter shrine was just visible above the sand in April 1923. An attempt appears to have been made to excavate the temple in 1924 but as the beams had cracked underneath the weight of the sand in which the shrine was buried, it is said that the roof of the temple collapsed. Traces of the brick structures are yet visible.

To the north-east of the temple, inside the compound can be noticed a ruined maṇṭapa and a stone bṛindāvana. On the south face of the latter, are the images of Nārāyaṇa and his consorts. When the sands in front of the temple were removed in 1925 the mahādvāra or *upparige* of the temple is said to have been revealed. No details are available about this structure.

Conservation note.

Casuarina trees should be planted all round at a distance of about 20 feet outside the position of the old outer compound wall and after they are sufficiently grown to hold the sand together the courtyard should be fully excavated. The cost may come to more than Rs. 5,000. The roof should be re-done with concrete, the plants and the grass being removed. The tower should be repaired with plaster, its old shape being retained and a metal kalaśa being added. Since two of the pillars on the north-east of the navaraṅga have been moved out of position, the roof is in danger of collapsing. They should be restored to their original position, props being put in where necessary. The cracks and crevices in the roof should be pointed with cement as also the eaves. The small structure in the south-west corner of the sukhanāsi should be removed.

The brick walls enclosing the navaraṅga hall should not be interfered with until the sand drifts completely cease. Thereafter they may also be removed and, if possible, the Lakshmī shrine demolished and a separate shrine put up in the compound. The temple fully deserves these repairs and, if possible, may be lit up with electricity. The preservation of the mahādvāra may be considered when it is excavated.

VAIDYĒSVARA TEMPLE.

History.

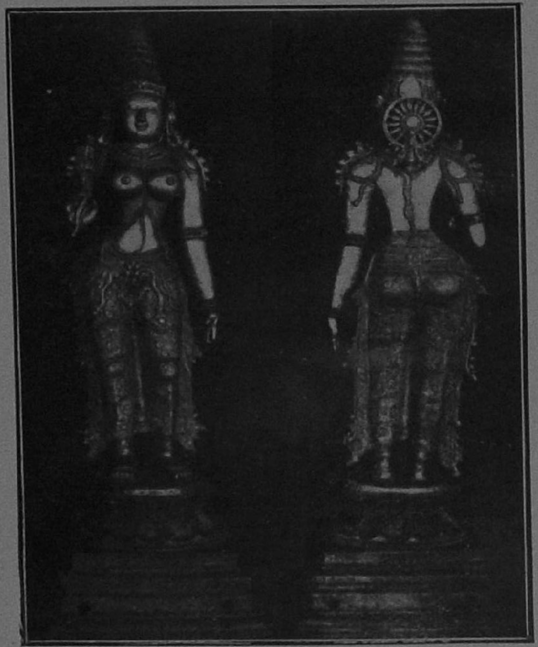
About 150 yards to the east of the Kīrtinārāyaṇa temple stands the temple of Vaidyēśvara almost at the south-western end of what remains of old Talkāḍ, and close to the sand dunes. It is the most elaborately carved temple in the whole nighbourhood. It is constructed almost entirely of close-grained granite similar to the material used for the Kīrtinārāyaṇa temple; and for a granite structure, the elaborate carvings are surprisingly good.

The origin of the temple, however, is enshrouded in mystery. A number of fragmentary Hoysaḷa inscriptions have been found built into the basement of the mahādvāra but the fragmentary nature of nearly every one of them (Tn. Nos. 7 to 12) and their complete silence about the construction of the temple show that they were collected and used for constructional work at a later age. A stone inscription above one of the lintels of the new Pañchaliṅgēśvara temple (Tn. 13) belongs to A.D. 1633 and refers to God Vaidyēśvara of Gajāraṇyakshētra. Several of the Chōḷa and Hoysaḷa inscriptions mention the god Rājarājēśvara possibly set up for the merit of Rāja Rāja Chōḷa. It may be identical with the Vaidyēśvara liṅga. The name Vaidyēśvara is suggestive of Tamilian connections.

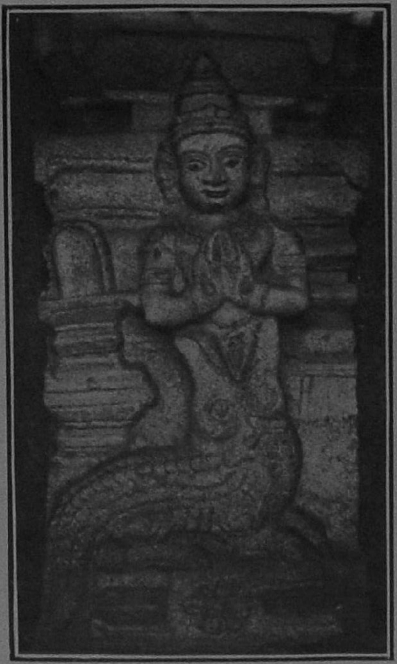
But so far as the temple itself is concerned there is no indication of such great antiquity. Its sculptures do not show the beauty characteristic of the sculptures of the Chōḷa and Hoysaḷa periods. The wall images are generally too short for their height and have wide nostrils, projecting lips, large expressionless eyes, flat hands and conical kirīṭas and an attempted show of the folds of *dhōtis*. The smaller relievos contain seated lions, mixed beasts (gryphons), etc., which are more common after the 14th century than before it. The stone used is also more coarsely grained than that usually selected by Chōḷa sculptors. Here and there on the walls appear quadrangular based kalaśas which are a common feature of late Hoysaḷa and of Vijayanagar architecture. The surmise is that the building cannot be definitely assigned to any date before the middle of the 13th century. A bit of confounding evidence is obtained from the image of Sarasvatī on the outer wall situated just to the east of the southern doorway. In her hand is held the representation of a book on which are written four characters in Kannaḍa reading *Sa ra sva tī*. The characters are more or less like those appearing in the 14th century inscriptions. Assuming that it was inscribed by the sculptor himself, we are led to infer that the temple belongs to the late Hoysaḷa or early Vijayanagar period. Such a conclusion is opposed to the view till now held that the temple is of the Chōḷa period. The tower is made up of flat late Vijayanagar bricks and is in a style similar to that found in the temples of the 15th and 16th centuries. On the whole, judging from these circumstances, even the date 1550 would not be very late for

PLATE IV.

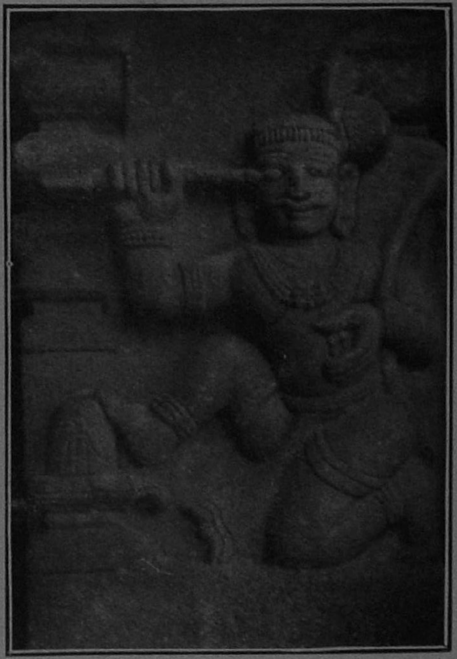
VAIDYESVARA TEMPLE, TALKAD.



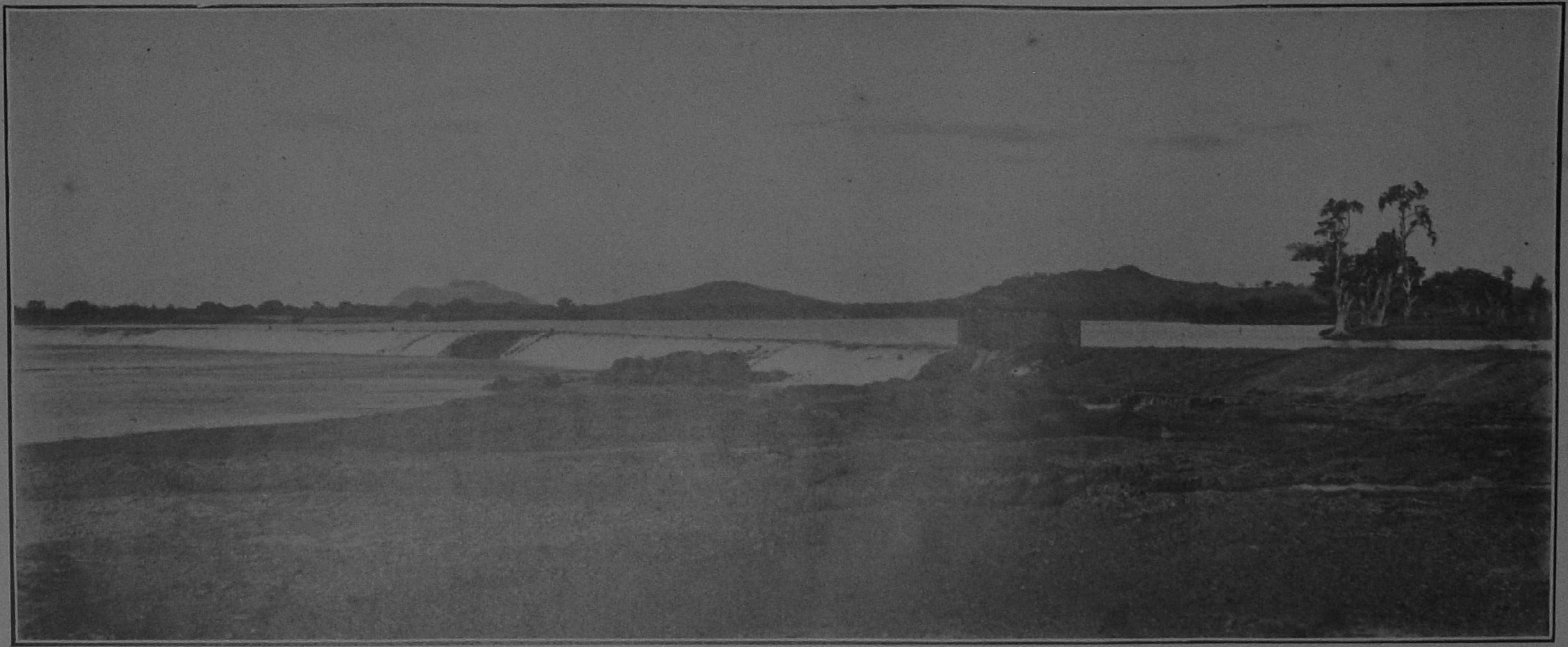
1. METALLIC FIGURE OF PARVATI (p. 13).



2. SANKARACHARYA (p. 11).



KANNAPPA 3. (p. 11).



4. MADHAVAMANTRI DAM, TALKAD (p. 9).

this tower. But Mr. R. Narasimhachar has noted the great similarity between the pillars of the southern porch and those of the Sōmēśvara temple at Kuruḍumale which latter belongs to the period of Iḷavañji Vāsudēva Rāya, a Chōḷa Viceroy under the Ballāḷas in the latter part of the 13th century. The sculptures of the Vaidyēśvara temple are definitely inferior to those of the Vidyāśaṅkara temple of Śṛingēri, which latter was constructed during the life-time of Mādhavamantri.

But the view that the building is of the Vijayanagar period and not of Chōḷa increases our interest in it since it can be counted as one of the finest half a dozen temples produced during the Vijayanagar epoch. It can be classed with the Viṭhalasvāmi and Hazāra Rāmasvāmi temples of Hampi and the temples of Lēpākshi and Tadpatri.

Most of the structures in the courtyard, however, belong to a later age. The main temple is probably earlier than the new Pañchaliṅga shrines by a century or more.

On the north-east corner of the outer wall of the temple there is a four line Nāgari inscription which mentions a certain Mādhava.[1] It is very probable that the last word is the name of the Hoysaḷa officer Mādhava, son of Perumāḷe Daṇāyaka, or of the famous early Vijayanagar officer Mādhavamantri, who was a native of Talkāḍ and possibly got the present temple erected over the old liṅga which was installed in the Chōḷa times. It is a well known fact that the latter officer got constructed the neighbouring dam known as the Mādhavamantri aṇecut (Pl. IV, 4).

Platform.

The temple has many features imitating the Hoysaḷa temples. Its plan is square with each angle twice indented and it has only small porches instead of the fully developed mukhamaṇṭapas of the Vijayanagar period (Pl. V). The main shrine has no covered pradakshiṇā. But around the navaraṅga and the garbhagṛiha runs a narrow platform about 3 feet wide and about as many feet high, more than half of which is now buried under the surface of the courtyard. This is a feature which is usually absent from the Dravidian temples.

East Porch and Doorway.

The original temple very probably had an ornate porch of one aṅkaṇa similar to the one in the south. It has now disappeared and in its place is a plain porch of 3 aṅkaṇas whose four pillars are similar to those of the maṇṭapa of the new Pañchaliṅga shrine (Pl. II, 2). The beams of the porch have been inserted into the east wall which was not originally meant to bear their weight, and have pulled it slightly out of plumb. A Mysore officer got the porch put up about 1633.

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[1] See pp. 11-12 seq.

South Porch and Doorway.

The south porch is definitely a part of the original structure and is a lovely piece of architecture. The south door of the navaraṅga which opens into it has on its jambs the images of two Vijayanagar officers who are most probably the persons under whom the temple was constructed. Their conical caps or *kullāvis*, the dangling tassels of the waist cloth of one and the long coat of another declare that they and the temple belong to the late Hoysaḷa or early Vijayanagar times. On the lintel is Gajalakshmī with Umāmahēśvara seated on the architrave. On either side of the doorway is a dvārapāla on the wall. In front of each of these stretches a platform (*jagali*) whose basement is finely ornamented with sculptured cornices and friezes. The bottom frieze shows lions, elephants, rows of gryphons, swans and other animals fighting each other or in playful attitudes.

The ceiling above has a large shallow padma but the finest portions of the porch are its two pillars which are exquisitely carved. They are shortish being about 8 feet high with the capitals having heavy plantain bud projections. At the bottom, middle and top of the pillar are three cubical mouldings separated by octagonal shafts which are themselves ornamented by beaded floral and creeper friezes and rearing lions at the corners. The faces of the mouldings are carved with images in high relief of various gods and saints. They are noted hereunder commencing from the south face of the eastern pillar, running from the bottom to top of each face and then proceeding clockwise.

East pillar :

(*a*) South face—Vishṇu as Varadarāja with consorts, Yōgānarasimha, Vēṇugōpāla.
(*b*) West face—Bhairava, Chaṇḍikēśvara, Gaṇēśa.
(*c*) North face—Saint Kaṇṇappa holding sugar-cane and sword and advancing upon Nandi installed upon a pillar; Umāmahēśvara.
(*d*) East face—Śiva standing, Vīrabhadra with vīṇā.

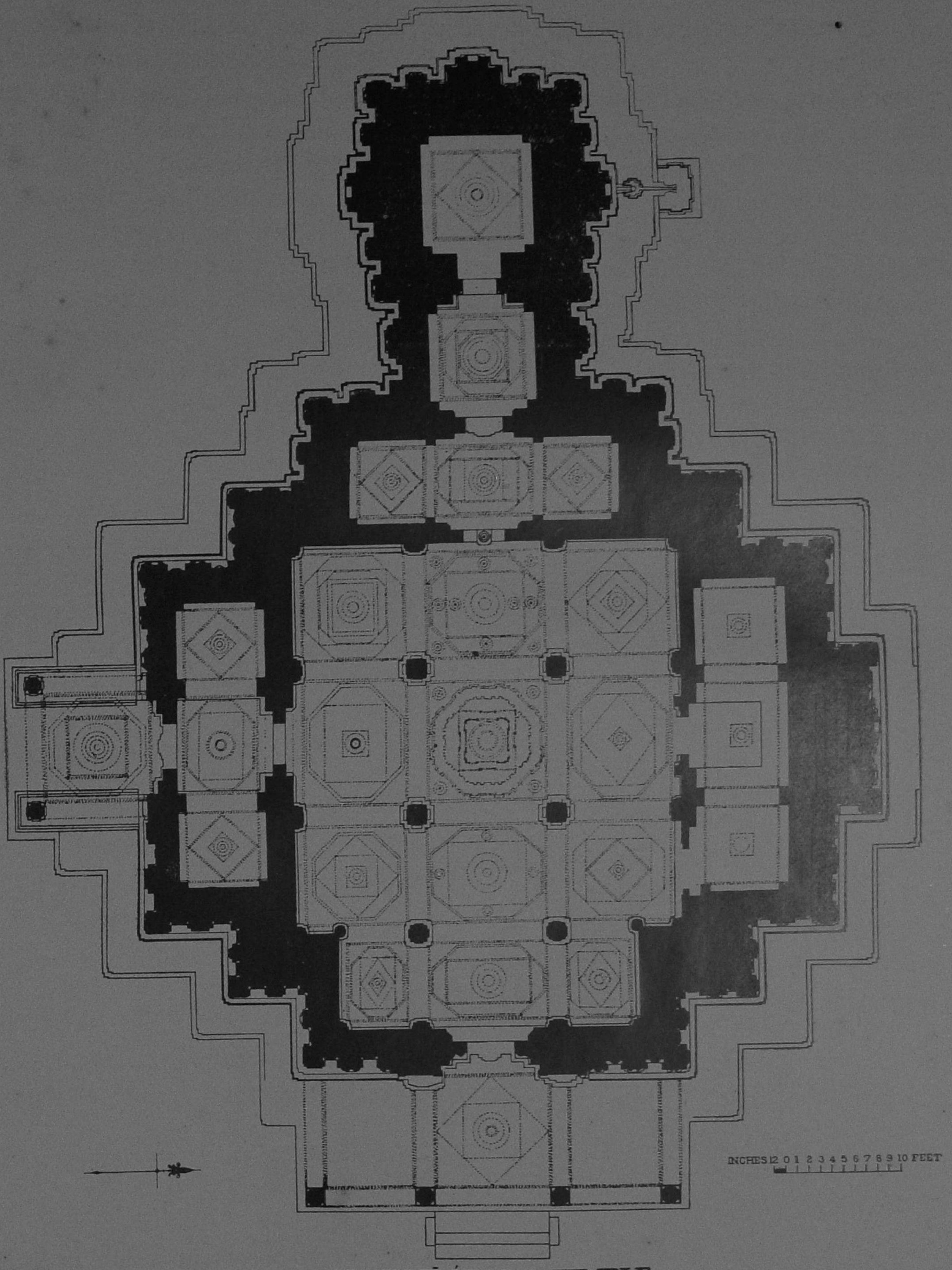
West pillar :

(*a*) South face—Śiva slaying Andhakāsura, Gaṇeśa, Bull Nandi.
(*b*) West face—Mōhinī, Hanumān, seated yōgi—perhaps Dakshiṇāmūrti.
(*c*) North face—Garuḍa, Kōdaṇḍarāma with Lakshmaṇa and Sītā, Anantaśayana.
(*d*) East face—Kumāra on peacock, Dakshiṇāmūrti, lady worshipping liṅga which is entwined in the coils of a five-hooded cobra. (To be identified).

Basement.

The lower half of the outer wall is shaped like a basement which is divided into five cornices by deep shadow lines. The middle cornice has a row of very small arches below each of which is either a liṅga, swan or some other figure carved.

PLATE V.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VAIDYĒŚVARA TEMPLE
TALKĀḌ

(P. 9.)

Mysore Archæological Survey.]

Outer Wall and Images.

The upper portion of the wall has a row of narrow pilaster-like abutments alternating with shallow recesses. On each abutment and recess is a towered canopy, under which in the front half of the temple stand sculptured images. Each canopy has an ornamented tower with a śikhara surmounted by a lion face (*simha lalāṭa*) or by one or more kalaśas. These śikharas have varied shapes like the indented square, the drum, the boat and other designs and in the recesses above the lion faces are tōraṇas. The pilasters supporting the canopies are all square in plan and have capitals with plantain bud hangings. Most of the images have vāhanas and other sculptures carved on their pedestals. The more noteworthy of these sculptures are mentioned below:

East face

Mahishāsuramardinī, Brahma, Sūryanārāyaṇa.

South-East face.

Mōhinī, Lakshmī, seated Bhairava, Varadarāja, Mōhinī, standing Śiva, a man who is being devoured by a crocodile prays to a liṅga (pl. IV, 2) possibly Śankarāchārya, a hunch-backed saint resting on crutch (?), Gaṇēśa, saint with sword attacking Nandi pillar, Kaṇṇappa Nayanār (pl. IV, 3), Śiva as Kāpāli, Vīrabhadra, Arjuna shooting the *Matsya-yantra*, Śiva as Andhakāsuramardana.

South face.

Śiva standing (abhaya, arrow, bow, dāna), Chandraśēkhara, kalaśa with man-headed lion on base, Sarasvatī, dvārapāla of south doorway, Chaṇḍikēśa, kalaśa with a cow pouring milk on a liṅga on the base.

Here the large images end. Further on, on the bases are interesting figures like a half-swan-goddess playing on vīṇā (Vidyādharī), swans with the heads of horses, lions, elephants, tigers and makaras and of yōgis, Gaṇēśa, ambegāl Kṛishṇa (baby on all fours), etc.

South-West face.

Four monkeys with one head.

North face.

In the centre on the wall there is a relievo representation of a storied Dravidian temple supported on each side by a lady attendant standing on a yāḷi and by a dvārapāla.

North-East face.

Vīrabhadra. On the east face of the north-east corner, on the tower of one of the canopies is engraved a four-lined Nāgari inscription, which reads

‘*Vaidyaliṅgāya namaḥ Mādhava.*’ Very probably the last name is that of either the Hoyasala governor Mādhava (c. 1260) or Mādhavamantri (c. 1360) Governor under Vijayanagar and conqueror of Goa.[1]

East face.

To the left of the dvārapālas on a pedestal is a carved image of Vijaya Gaṇapati riding on a caparisoned mouse as on a horse.[2]

Eaves. As in the Hoysaḷa temples, the eaves run round the temple. They are finely made but their curvature is much greater than that of the Hoysaḷa eaves and there is no attempt made to imitate wood work on their underface. On the north-east corner just above Mādhava's inscription is carved a fine five-hooded cobra on the undersurface of the eaves with a fine stone chain dangling from its neck. From this chain is hung a lamp in the Kārtika month and probably it served also the purpose of lighting up the inscription.

Parapet. Above the eaves runs a finely ornamented frieze of lion faces on which was probably resting the old parapet. The parapet now existing is composed of niched towers of brick and mortar and seems to belong to about the 17th century. The stucco images of most of the niches are damaged or lost.

Tower. The main tower of the temple over the garbhagṛiha is constructed out of the flat bricks resembling those of the 17th century. It is definitely of the Vijayanagar period though there would be some difficulty in deciding its exact date. It is Dravidian in type with a plan closely following that of the garbhagṛiha and with no projection over the sukhanāsi. The metal kalaśa on its top is about 25 feet from the ground.

Navaranga. The east doorway of the navaraṅga is the most magnificently sculptured piece in the temple. It is made up of massive pieces of granite exquisitely carved over, every inch of them, in great detail. The sill has a seated lion in its centre, above it on each jamb is a dvārapāla and a lady attendant, above whom run ten vertical bands, each bearing an ornamental design in the form of flowers, beads, or creeper scroll with or without birds in the interspaces. The lintel continues these designs and has in front a Gajalakshmī group. On each side is a colossal dvārapāla carved in great detail in imitation of Hoysaḷa dvārapālas. They are said to be the largest in the Mysore State. A few of their special features may be noted: their kirīṭas are heavily ornamented with beaded work, their broadish nostrils and clearly outlined lips, thin conventionalised eyebrows, broad and large staring eyes and, more specially, the moustaches they wear suggest that they are Vijayanagar work. Folds show on the bulging belly and the conventionalised representation of the folds of the devotee appear on the lower limbs. Above each image is a tōraṇa crowned by a lion face. These dvārapālas inspite of the defects of their age are really fine pieces of workmanship and can compare with any other pieces of granite sculpture.

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[1] See page 9 *supra*.

[2] The mouse in the Mahâ-Gaṇapati temple at Kuruḍumale is also caparisoned.

The navaraṅga is a hall of 12 medium-sized squares or aṅkaṇas and has the shape of an oblong. In the south-east corner is an ugly granary, the west wall of which is said to be supporting a broken beam and the roof above. The south doorway leads out into the south porch.

Pillars.

Six granite pillars support the navaraṅga beams and they appear to imitate the indented square or pond-shaped pillars of the Hoysaḷa temples. Their plantain-bud capitals give them a Dravidian look while on their bases are various small images of lions, saints, Śivalīlas, etc.

Ceilings.

Of the 12 ceilings, the best is the central one which is an imitation of Hoysaḷa ceilings. Above the beams is an octagon over which is a square of flat slabs and on its top is a large granite slab with a shallow padma and a poorly carved pendent bud. On the octagon under the canopies are rows of seated figures representing various forms of Śiva and his attendants.

Navaranga Shrines.

In the north wall of the navaraṅga are two shrines which formerly housed the utsvamūrtis, consisting of a Chandraśēkharamūrti and a Tāṇḍavamūrti with corresponding consort. The Tāṇḍavamūrti and his consort have each on their pedestals the Kannaḍa inscription:—

1. Maisūru daḷavāyi Doḍḍa Rāja Vaḍeyara
2. Kaḷale Vīrarāja Vaḍeyara putrarāda Nañjarāja Vaḍeya
3. ra sēve

The images of Chandraśēkhara and his consort were made by a local goldsmith 50 years ago. The broken original utsvamūrti of Chandraśēkhara belonging to about the 14th century was sent to the Archæological Museum at Mysore. Its consort is a beautiful image yet retained in the temple (Pl. IV, 1). From these cells a narrow secret passage leads through the north wall to the Sukhanāsi. In the passage leading from the navaraṅga to the south porch are two liṅga shrines.

Images in the Navaranga.

Against the west wall of the navaraṅga there are two brick niches of about the 17th century one of which has an image of Gaṇēśa. Among the other images and liṅgas in the navaranga are:—

(1) Sarasvatī of dark grey stone (abhaya, pāśa, kalaśa and pustaka). Probably of the 13th or 14th century.

(2) Veṅkaṭēśa, a dark stone image about 6 feet high, of comparatively good workmanship, holding prayōga-chakra.

Sukhanasi.

The temple has two sukhanāsis and the doorway of the inner one is finely carved like the front navaraṅga doorway, though on a smaller scale.

Garbhagriha.

In the garbhagṛiha stands a black stone liṅga which has a very ancient and natural look. The pīṭha is low. It is an *udbhava* liṅga.

Panchalingesvara shrines.

Behind the Vaidyēśvara temple is a row of five shrines with a verandah running in front which, according to an inscription in it, was built by a Mysore officer in 1633. The large maṇṭapa front which is borne on twenty tall pillars is a subsequent addition. On the south side of this maṇṭapa is kept a very fine old relievo image of Mahishāsuramardinī with the goddess seated on the back of a lion. The headdress of the goddess, the animal's short mane and the pose suggest that it might have come from even the early Gaṅga period.

Other Buildings.

The Dēvī temple is a Vijayanagar structure with a garbhagṛiha, a sukhanāsi and a navaraṅga. The cubical mouldings of the navaraṅga pillars are carved with relief images and the garbhagṛiha contains a dark stone image of Pārvatī known as Mānōnmani Ambā. The image and the tōraṇa which are of a single stone are possibly of the 14th century.

Near the Pārvatī shrine stands a smaller shrine of Chaṇḍikēśvara whose round and 16 sided pillars have an oldish look. The image also is well proportioned and is perhaps an old image picked up somewhere and installed here. Of the other objects in the compound, one that deserves notice is a half worked image of Kumārasvāmi riding on a peacock.

Mahadvara.

The mahādvāra has no tower but its door frames are tall and characteristic of the Vijayanagar type but without any engraving.

Conservation note.

The roof of the main temple is much damaged and cracked, so that the building leaks. The heavy parapet towers should be removed and the roof repaired all over. The granary in the navaraṅga and the numerous objects which are stored there except the images should be removed, a properly shaped stone prop being put in to support the cracked beam. The yard should be cleared of trees and plants and the flooring repaired as early as possible. Electric light may be provided. The brick and earthen structures in the sukhanāsi may be removed. The gaping cracks in the walls and the towers may be covered up with coloured cement. The navaraṅga may be paved with dressed granite slabs.

PĀTĀḶĒŚVARA TEMPLE.

About a hundred yards to the south of the Kīrtinārāyaṇa temple can be seen, in an excavated pit, the temple of Pātāḷēśvara. The building is comparatively small though it is one of the five Pañcha-liṅga temples. Its brick tower and the brick Nandis on its roof are, of course, recent. But the rest of the building which is of stone is of about the 10th century and its outer walls bear three Grantha-Tamil inscriptions and one Kannaḍa Hoysaḷa inscription. The four pillars of the navaraṅga are of granite and have the round Chālukyan shape. A basement cornice running round the temple outside is also round. In the navaraṅga are kept a number of images of various dates, among which are

(1) a standing Brahma, with three faces visible and the hands holding: abhaya, rosary, kalaśa and kaṭihasta. The kirīṭa indicates that it might be a very old piece;
(2) Veṅkaṭēśa;
(3) Dakshiṇāmūrti;
(4) Śiva as Bhikshāṭana-mūrti;
(5) Mahishāsuramardinī standing in *samabhaṅga* with a buffalo head on the pedestal.

The liṅga in the garbhagṛiha is small and reddish in hue. It is said to change its colour into red in the morning, dark in the afternoon and white in the evening.

MARAḶĒŚVARA TEMPLE.

About a hundred yards to the west north-west of the Kīrtinārāyaṇa temple is the temple of Maraḷēśvara which, in many respects, resembles that of Pātāḷēśvara including its size. The round pillars in its navaraṅga and the rounded cornice on the outside of its basement support the evidence of the Tamil inscription on its outer wall at the south-west corner and declare it a monument of the Chōḷa, or early (Hoysaḷa) period.

The basement of the garbhagṛiha is ornamented with cornices having small arches and the navaraṅga has in addition to the two fine round pillars eight-sided and sixteen-sided fluted pillars. The sukhanāsi which was probably open originally, as in the Pātāḷēśvara temple, has been provided with a door-frame of recent make. In the navaraṅga are kept several images:

(1) Mahishāsuramardinī standing (abhaya, chakra, śaṅkha, and kaṭihasta)—with a buffalo-head on the pedestal (Gaṅga or Chōḷa period).
(2) Kumārasvāmi standing with fine peacock behind.
(3) Gaṇēśa.
(4) Mādhava standing, about 5 feet high, with gadā, prayōga-chakra and śaṅkha and the left front hand in kaṭihasta, instead of holding padma. The image is beautiful and could be assigned to an early period but its thin body, stout arms and conventionalised dhōti in combination with its ornate kirīṭa suggest the 14th century.

(5) Brahma.

(6) Sūrya standing—with two arms, Aruṇa and seven horses on the pedestal—the Chhāyās standing at rest and eight of the Ādityas on the tōraṇa the (eight Vasus?). The garbhagṛiha has a large liṅga, whose very rough surface suggests a natural shape. Its pīṭha is about 5 feet square and the two together might be attributed to a very early date. (Compare with Praṇavēśvara of Tālgunda.)

GŌKARṆĒŚVARA TEMPLE.

This is a very small temple facing the Gōkarṇa tank. The fact that a granite inscription is built into its roof shows that fragments of older temples have been utilised in this structure. Near the corners of the east face are the jambs of the 14th century granite temple. They perhaps belong to an earlier Gōkarṇa temple which might have been possibly built in the days of Mādhavamantri, for the name of Gōkarṇa reminds us of his conquest of North Kanara.

The Gōkarṇa tīrtha is a large tank about 150 feet square with the sides and steps finely built of granite.

VĪRABHADRA TEMPLE.

This is situated next to the Vaidyēśvara temple on its south. It is a recent structure of almost no architectural value. It has a mukhamaṇṭapa, two navaraṅgas, a sukhanāsi and a garbhagṛiha, all of them leaking badly.

The main image of Vīrabhadra has an elongated face, broad nostrils and mustaches characteristic of the Vijayanagar period. It is not a beautiful piece of sculpture.

Two relief figures in front of the temple, which are pointed out as two robbers Tala and Kāḍa are actually *bhakta-vigrahas* of two warriors. A Gaṅga inscription read by Mr. Rice near this temple is not now visible.

SOMANATHAPUR.

Situation, history, etc.

Sōmanāthapūr is a small village directly to the east of the Mysore city on the left of the Kāvēri river. It is three miles to the north-west of Sōsale and 24 miles by road from Mysore *via* the newly opened Sōsale bridge. There was no village in the place until Sōmanātha-daṇāyaka, a Hoysaḷa Governor, built an agrahāra here about the year 1258 A. D[1]. At the centre of the agrahāra he got constructed the temple of

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[1] Ep. Car. XI Tn. 97.

Kēśava, while at the east-north-east end of the village a temple was built consisting of 5 liṅgas, known formerly as Sōmanātha Bijjaḷēśa and others.[1] A fort-wall enclosing an area of about 3 × 2 furlongs was put up around the village and its ruins can be seen today. Sōmanātha appears to have been responsible for the building of the now dilapidated temple of Lakshmīnarasiṁha near the river as also the now disappeared temples of Purahara (Tripurāntēśvara), Narasiṁhēśvara, Murahara and Yōganārāyaṇa. Of these, the temple of Lakshmīnarasiṁha and the damaged image of Yōganārāyaṇa near it are all that remain.

KĒŚAVA TEMPLE.

The temple has been studied in detail under the following heads :—

I. History.
II. General Description.
III. Detailed Description :

1. Platform and its images.
2. Elephant frieze.
3. Horsemen frieze.
4. Scroll frieze.
5. Mythological frieze.
6. Front only—Small images.
7. Do Turrets and Lions.
8. Do Scroll frieze.
9. Do Railing panels.
10. Do Jewelled Pendant frieze.
11. Do Pierced screens.
12. Do Eaves.
13. Do Parapet.
14. Makaras (Cells only).
15. Swans.
16. Large wall images.
17. Tōraṇas.
18. Ornamental canopies.
19. Towered canopies.
20. West cell tower.
21. South cell tower.
22. North cell tower.
23. East door.
24. Navaraṅga.
25. Pillars.
26. Ceilings.
27. South cell.
28. West cell.
29. North cell.
30. Prākāra cells, etc.
31. Mahādvāra.
32. Dīpastambha, maṇṭapa, etc.

The notes on a few of these only are given below :—

History.

There are eight inscriptions in all from which information can be gathered about the history of the Kēśava temple. Four of these, *viz.*, Tn. 97, 98, 99 and 100 are inscribed on the large soap-stone slab near the mahādvāra of the Kēśava temple while one is to the left of the mahādvāra of the Harihara temple on the banks of the Tungabhadrā. The 6th inscription is on a large slab to the north-east of the Pañchaliṅgēśvara temple at Sōmanāthapūr,[2] while two others[3] are built into the ceilings in the south-east and north-west verandahs of the Kēśava temple.

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[1] Ep. Car. XI Davangere No. 36.

[2] Ep. Car. Tn. 101.

[3] Ep. Car. Suppt. Tn. 176, 177.

From a study of these it is learnt that Governor Sōmanātha as stated in the Harihar inscription[1] dated in the year Vibhava or 1268 A. D., got the Kēśava temple constructed at Sōmanāthapūr along with its prākāra, etc. A few months later in July 1279 A. D. he made a grant for the maintenance of the temple with the permission of the Hoysaḷa emperor Narasimha III. Thus, we see that the temple was constructed sometime earlier than 1268 A. D. and its execution was completed except for a few sculptural details by 1268 A. D. The other inscriptions of the Hoysaḷa period show how Narasimha and his successor Ballāḷa III made settlements of lands, etc., connected with the temple.

Of the two other inscriptions No. 177 is dated in 1497 A. D. and mentions that Nañjarāja Vaḍeyar of Ummattūr restored the agrahāra at the orders of Narasanāyaka, son of Īśvaranāyaka while the king Immaḍi Narasimha Sāḷuva was ruling. The other refers to the reign of Sadāśivarāya and mentions that the governor Ahōbalarāja, nephew of Aḷiya Rāmarāya remitted the taxes of the agrahāra. Evidently these two inscriptions were standing elsewhere and were used for repairing the roof of the verandah. The basement of the verandah in the north-eastern corner has stones which bear Kannaḍa letters and figures, like ಚ F, ಜ ಲ etc. which show that they are the marks of masons who rebuilt this portion. A portion of the verandah to the north and west of the temple is supported on granite beams and square granite pillars which offer a marked contrast to the old Hoysaḷa potstone beams and lathe-turned pillars. So, we conclude that the northern and the western verandahs and the basement of the north-east verandah were rebuilt sometime after 1550 A. D., very probably in the late Vijayanagar days since the characters of the masons' marks look modern. About 40 years ago the temple was partly repaired by the Mysore Government. In 1924, the ruined shrines to the north and south of the mahādvāra were removed, the porch in front of the mahādvāra was touched up and the whole temple repaired by the Mysore Government.

Platform and its images.

The platform on which the main temple is built is about three feet high and is situated in the centre of the court and planned exactly in accordance with the contour of the temple. (Pl. VI). It has only one flight of steps on the east on either side of which now remain the ruins of two towered shrines where stood the dieties guarding the steps. Since each main vimāna of the temple is in the shape of a 16 pointed star, the platform behind it is also similarly shaped. Each ray of each of these starred platforms has a large stone projecting from the bottom of its angle supported by two smaller ones—one on each side of the larger pedestal. On the larger pedestal of each alternate star originally stood a stone elephant, while on the large pediments of stars in between them stood middle-sized stone images, perhaps Nāgas, supported on either side by a smaller image,

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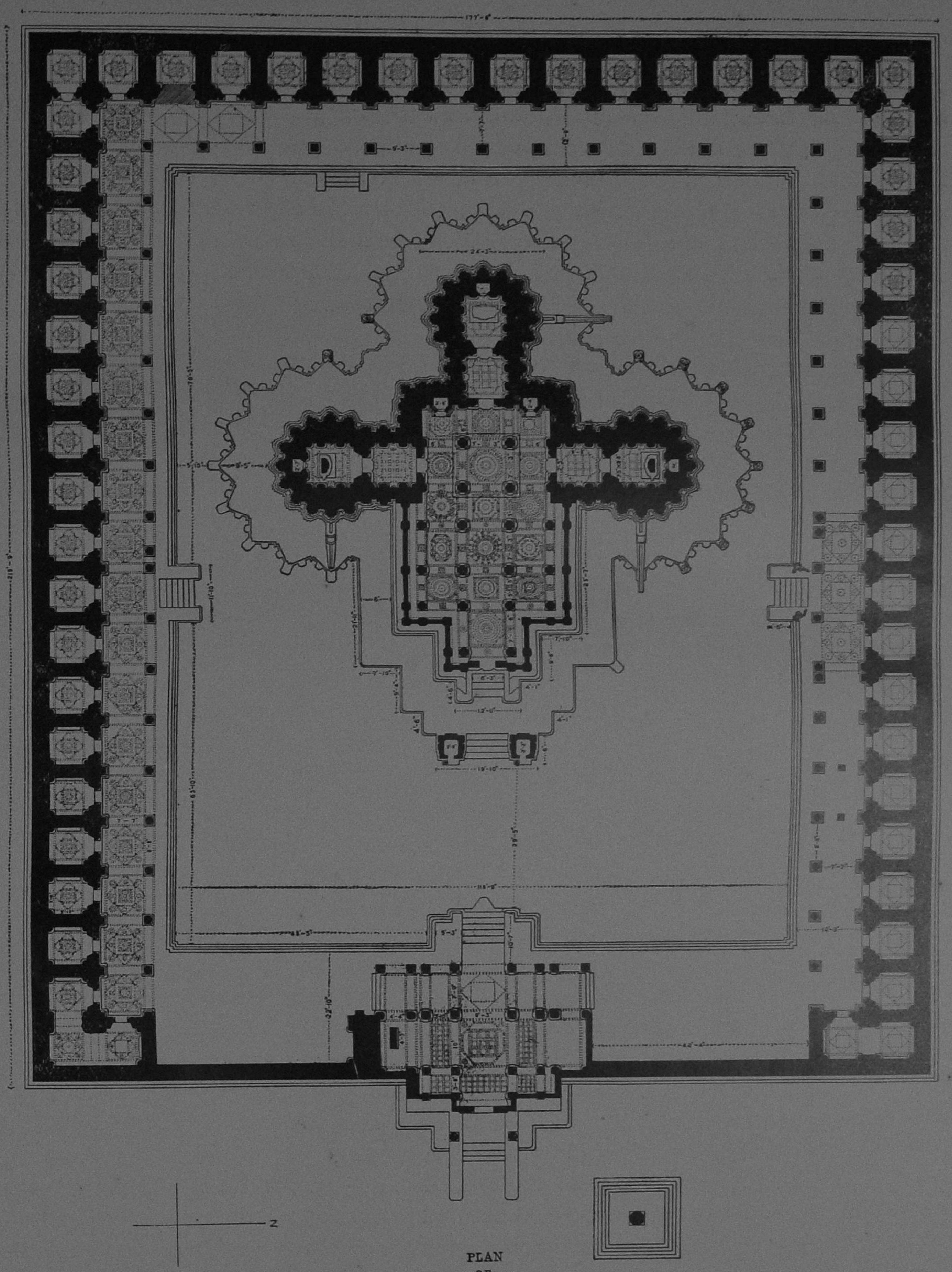
[1] Line 41.



PLAN
OF
KESAVA TEMPLE
SOMANATHAPURA.

Scale 10 5 0 10 20 30 Feet.

possibly of a Yaksha. Thus around the three garbhagṛihas there must have been 15 elephants, 14 middle-sized images (Nāgas ?) and 58 smaller images (Yakshas).

Of the 15 elephants, 11 now remain in position. Of the other four, one is wrongly placed at the north-east corner of the platform, two guard the main gate of the temple and the broken pieces of one are lying behind the temple. These elephants which are well ornamented with jingles, bells, etc., are represented as standing animatedly in the company of their keepers, with soldiers accompanying near their feet. But some of the heads are two small and flattened and the legs too thick and far apart to resemble nature.

As for the middle sized and small images around the platform they existed when the temple was complete since the holes in the pediments and the groves in the platform slabs are still there to show where they had been fixed. In all probability they were rows of Yakshas and Nāgas; and of the total number of 72 about seven now remain in the temple precincts, three on the north side of the platform, two near the front maṇṭapa facing the inner courtyard and a Yaksha on the roof of the north-east corner and a Nāga on the roof of the south-east corner of the prākāra. Also a Nāga is wrongly built into the north-east parapet wall. Standing against the platform are now found several images of which only two, *viz.*, Nos. 9 and 10 appear to belong to the original series. Of the others, six large ones which are finely sculptured belong to the series of 64 images originally installed in the prākāra cells, while a few others appear to be sculptures of a later age. These have been placed around the platform at random unprotected from the sun and rain. Most of them are so broken that they baffle identification.

Elephant Frieze.

In the outer face of the main building can be distinguished about three different divisions, *viz.*, the basement, the wall and the top (Pl. I Frontispiece). The lowest part of the basement begins, as usual, with a frieze of elephants mostly marching to left. This and the other friezes are narrow, being only about 6″ or 7″ in width and do not allow of the fuller treatment which the wider friezes of Bēlūr and Haḷebīḍ do. However, the elephants here are caparisoned war animals with one or two riders each as at Haḷebīḍ. They are mostly marching forward displaying their naturally playful but occasionally mischievous tendency. Some of them are catching hold of the riders of other elephants or enemies or even their own riders and tearing them up or trampling on them or goring them to death (Pl. X, 1), while others are playing with the bells, ropes and tails of proceeding elephants or with branches of trees, etc. Unlike the elephants of the Kēśava temple at Bēlūr and those of the Hoysaḷēśvara temple at Haḷebīḍ, but like some of those at the Kēdārēśvara temple, a few of the elephants wear protective armour and covering (*jhulu*), while the usual convention is followed in representing these elephants. It must be conceded that most of them are provided with heads too small and legs too large to be natural. On the whole, these elephants are definitely less handsome than those at Bēlūr and Haḷebīḍ.

Horsemen Frieze.

As at Haḷebīḍ the second row shows a long line of horsemen charging forward on their steeds. The men often wear shorts and high boots and hold spears or swords and shields. Some of them are princes since umbrellas are held over them by footmen (Pl. X, 2). Here and there jog on camels with drums on their backs (Pl. X, 3). The treatment of camels shows that the sculptors were familiar with the usual features of the bodily structures of the species. Occasionally there is a battle scene with the two central heroes fighting a duel on horseback. The horses however are sometimes more natural than those at the Hoysaḷēśvara temple at Haḷebīḍ perhaps due to the fact that cavalry became more important and familiar as an instrument of war. Most of the animals, though comparatively short, have well proportioned snouts and their jumping, prancing, rearing, cantering, trotting, and wheeling back poses are well shown. But their tails are ugly and look more like those of donkeys ; it is possible that the hair near the root of the tail was cut to some distance. As usual armed dwarfs, monkeys or creepers support the front legs of the prancing steeds. The usual reins and springless saddles are used.

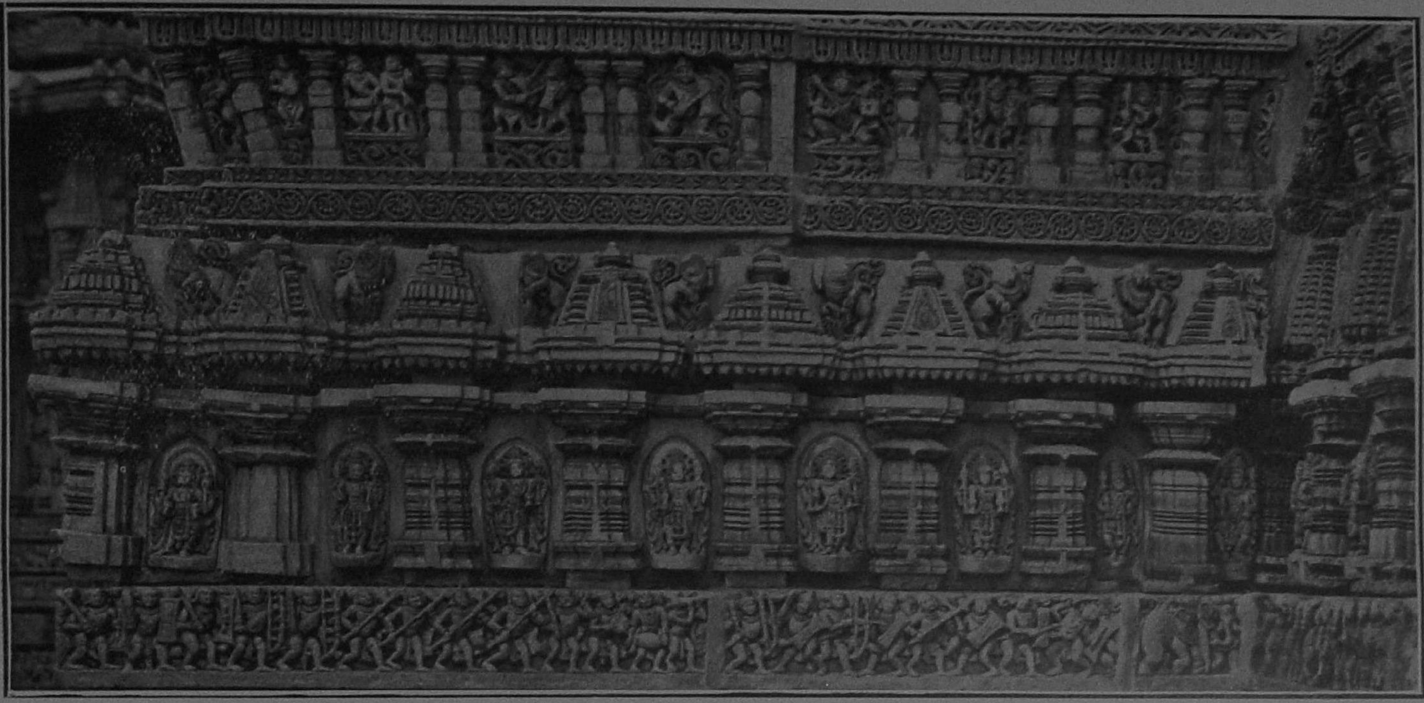
Scroll Frieze.

The scroll frieze is a fine one of the usual type with lion faces in the outer corners and flowers, fruits, or occasional peacocks (face 10) in the convolutions.

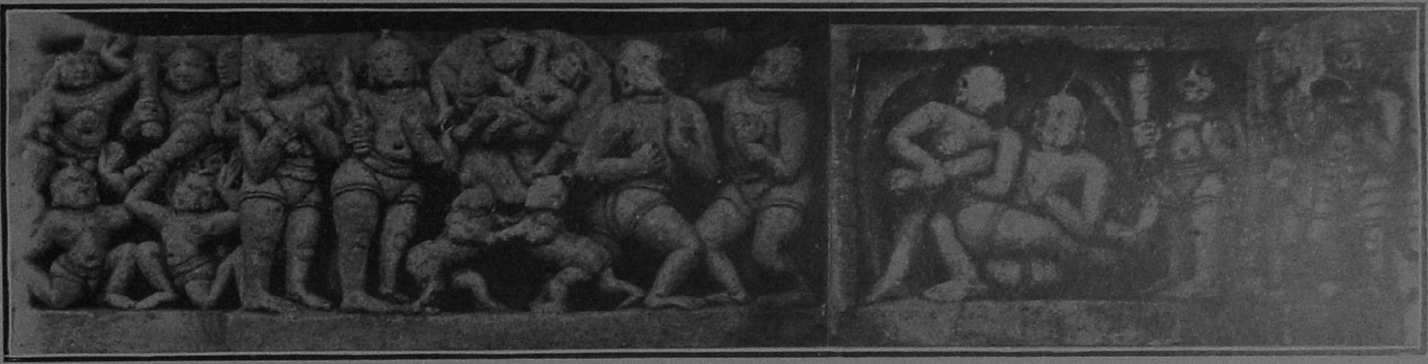
Mythological Frieze.

The next frieze which is about 7″ only in width contains the narration, partly broken here and there, of the famous Purāṇic stories, three of which are depicted here. Of these, the first is the Rāmāyaṇa running on to face 5. Then the Bhāgavata is repeated twice over from face 6 to 11. Lastly comes the Mahābhārata. The identification of the important scenes is attempted here. The antique figures below indicate sections of the walls commencing from the east and running clockwise.

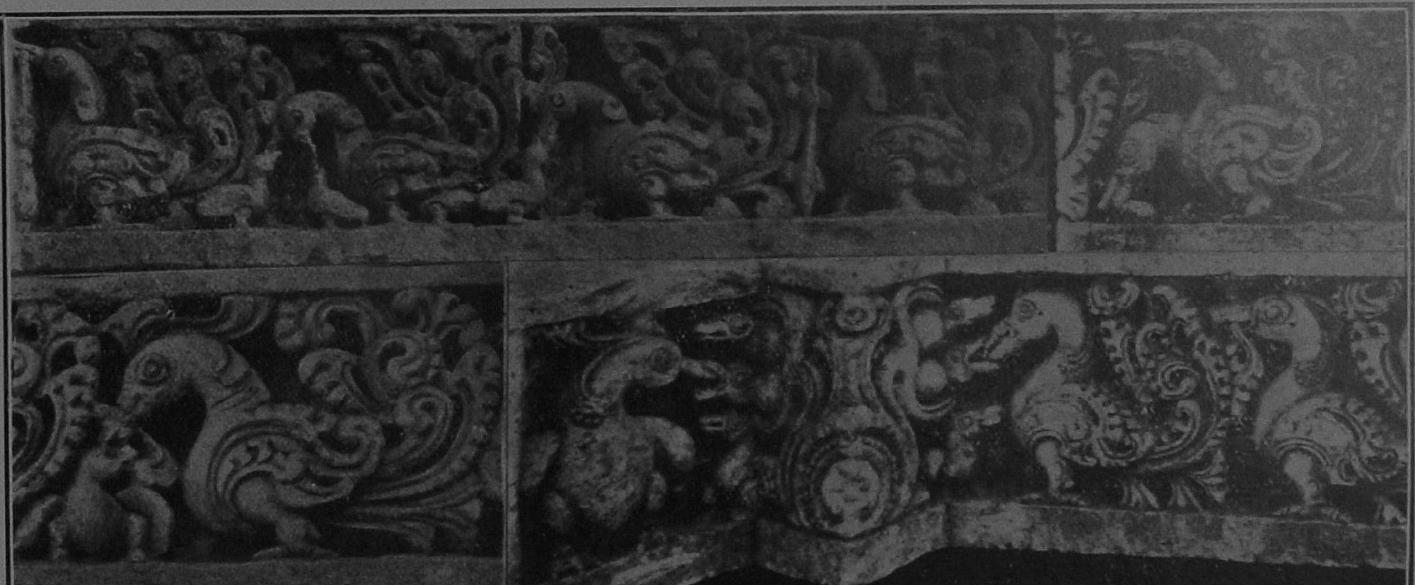
1. (*a*) King, perhaps Daśaratha, seated in court in his palace surrounded by courtiers, soldiers and musicians with horses and camels, and elephants on one side.
   (*b*) A battle scene ; Daśaratha fights Indra's enemies.
2. (*a*) Warriors proceeding to battlefield in chariots, and on elephants and horses. These chariots are four-wheeled and much larger than those at Haḷebīḍ. In these scenes perhaps Daśaratha's victory over Indra's enemies is depicted.
   (*b*) Daśaratha in court with the ṛishis advising him and his three queens.
   (*c*) Putrakāmēshṭhi-yāga : Daśaratha's sacrifice for the sake of children.
   (*d*) The birth of Rāma and his brothers.



1. SCULPTURES ON EAST WALL (p. 25).



2. WRESTLERS (p. 22).



3. SWANS (p. 28).

3. (*a*) The babies are named.
  (*b*) They are rocked in cradles.
  (*c*) They crawl on fours.

4. (*a*) They are given martial lessons.
  (*b*) Viśvāmitra takes Rāma and Lakshmaṇa away.
  (*c*) Rāma slays Tāṭakā and protects the yajña of the ṛishis.
  (*d*) Rāma defeats Mārīcha and throws him in the ocean.
  (*e*) Viśvāmitra takes Rāma and Lakshmaṇa to the court of Janaka.
  (*f*) Rāma breaks Śiva's bow, defeats Rāvaṇa and marries Sītā.

5. (*a*) Marriages of Râma and Lakshmaṇa.
  (*b*) The marriage party proceeding in a chariot is challenged by Paraśurāma who is defeated by Śrī Rāma.
  (*c*) Daśaratha and his four sons in durbar. (Sculptor-Mallitamma.)
  (*d*) Rāma, Lakshmaṇa and Sītā are taken away by Sumantra in a chariot and reach a river.
  (*e*) Rāma and party enter the forests and are received by the ṛishis.
  (*f*) Virādha seizes Sītā and is slain by Rāma.

6. (*a*) Lakshmaṇa disfigures Śūrpanakhī, while she stands with folded hands!
  (*b*) Rāma fights Khara, Dūshaṇa and Triśiras.
  (*c*) Rāma hits the golden deer.
  (*d*) Rāvaṇa abducts Sītā and slays Jaṭāyu.
  (*e*) Sugrīva sees Sītā's ornaments.
  (*f*) Hanumān and Sugrīva make friends with Rāma.

The rest of the story is omitted and the Bhāgavata commences here.

7. (*a*) Vishṇu as Śēshaśāyi in the milky ocean with Brahma and the dēvas praying.
  (*b*) Vishṇu and Lakshmī in durbar.
  (*c*) Vasudēva's marriage and procession.
  (*d*) Vasudēva protected by S̀ēsha, the cobra, carries baby Kṛishṇa away from the prison whose door-keeper sleeps standing, and crosses the Jumnā.
  (*e*) The child is handed over to Gōpī at Gōkula.
  (*f*) Kaṁsa dreams and knows of Kṛishṇa's escape.

8. (*a*) Kṛishṇa is brought up in Gōkula, rocked in a swing, suckled by matrons, moving on fours, etc.
  (*b*) He slays Pūtanī and S̀akaṭāsura.

9. (*a*) He destroys the Yamaḷa (twin) trees and slays Bakāsura.
  (*b*) He loots butter.

(*c*) He lifts up the Gōvardhana hill.
(*d*) He shows *viśvarūpa* to the cowherds and to Indra.
(*e*) He plays in the groves on the banks of the Yamunā.
(*f*) He wrestles with Chāṇūra and other wrestlers. (Pl. VII, 2).
(*g*) In the Jumnā he destroys Kāḷiṅga.
(*h*) He kills Dhēnukāsura.

10. (*a*) He kills Hayāsura.
(*b*) He fights Gârdabhāsura. The donkey has the tail of a horse. The python demon tries to swallow him.
(*c*) He lifts up the Gōvardhana hill and is worshipped by Indra.
(*d*) Rāsakrīḍā with Kṛishṇa and Gōpīs alternating.
(*e*) Jalakrīḍā.
(*f*) A demon is killed.

11. (*a*) Kṛishṇa fights the Kuvalayāpīḍa, the elephant, and arrives at Kaṁsa's palace.
(*b*) He wrestles with Chāṇūra.
(*c*) He kills Kaṁsa and celebrates his triumph.

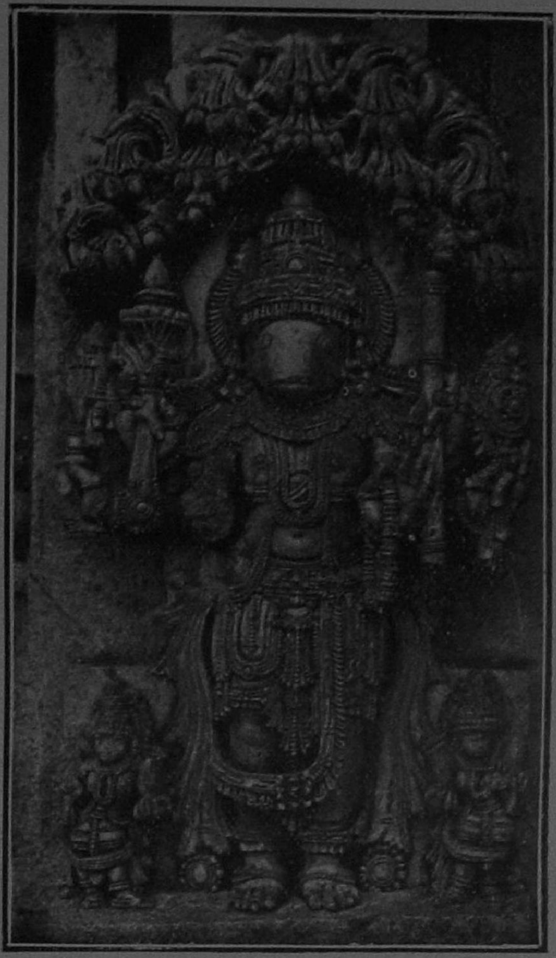
12. (*a*) Kaṁsa is slain and Kṛishṇa's victory is celebrated. The scene is twice repeated.
Mahābhārata begins : Sculptor—Mallitamma.
(*b*) Dhṛitarāshṭra's durbar.

13. (*a*) Bhīma shakes the Kauravas off their perch on a tree.

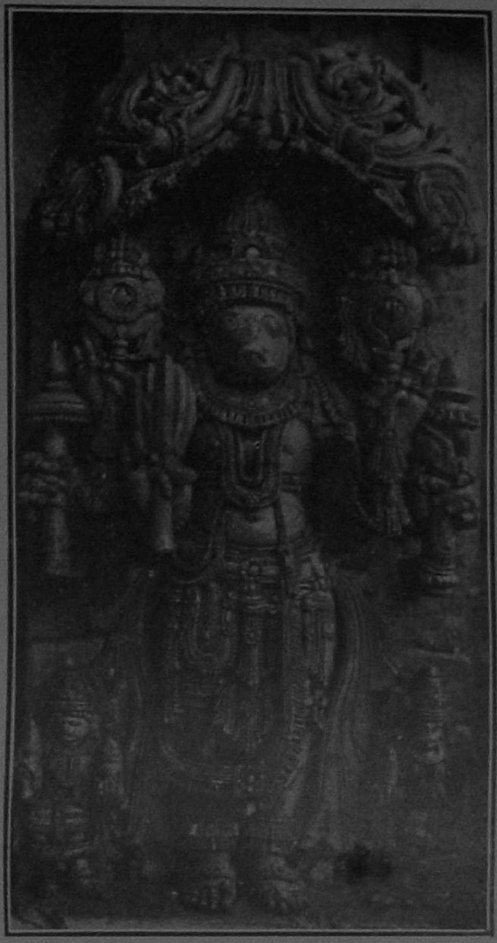
14. (*a*) The boys, Pāṇḍavas and Kauravas, fight.
(*b*) Charioteers go forth to battle.
(*c*) Dhṛitarāshṭra prevents a war.
(*d*) The elders advise the youths. Among the former are seen Bhīshma and Drōṇa.

15. (*a*) Lākshā-gṛiha is burnt and the Pāṇḍavas leave for the forest.
(*b*) The Pāṇḍavas in the forest.
(*c*) Bhīma slays Hiḍimba and marries his sister.
(*d*) To Hiḍimbī is born Ghaṭōtkacha who is seen in a cradle suspended from a tree.
(*e*) Ēkachakrapura.—Bhīma drives forth the food-cart and slays Bakāsura.

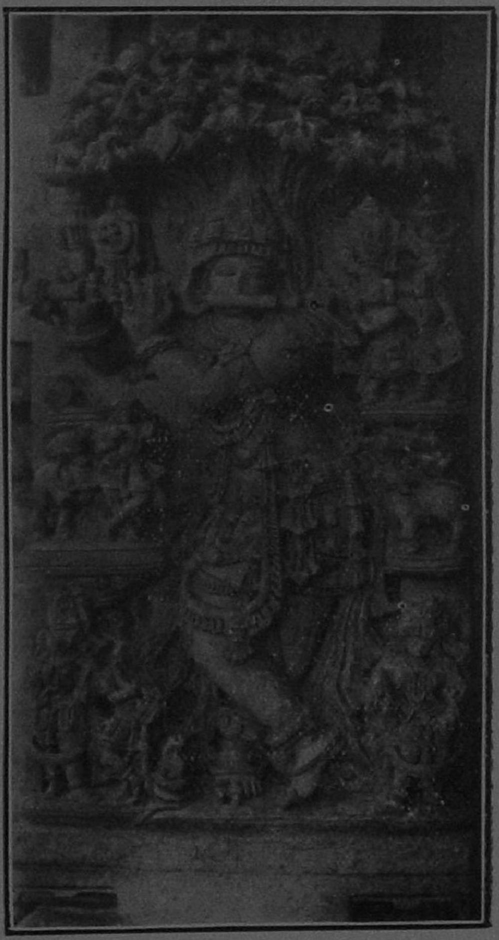
16. (*a*) The Pāṇḍavas go to Drupada's town and stay in a potter's house. The potter is seen working with his wheel. (Sculptor—Mallitamma).
(*b*) The svayamvara of Draupadī.
(*c*) Arjuna hits the fish target and wins Draupadī.
(*d*) A chariot battle ensues.



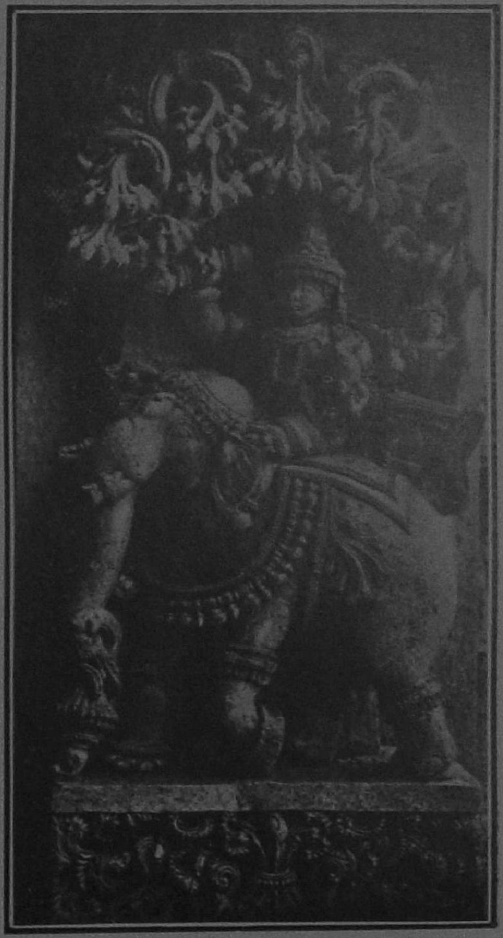
1. MATSYAVATARA (p. 29).



2. KURMAVATARA (p. 29).



3. VENUGOPALA (p. 29).



4. INDRA AND SACHI (p. 30).

17. (*a*) The Pāṇḍavas return home with their bride.
(*b*) A great *sabha* is held at Hastināpura when Yudhisṭhira plays at dice with the Kauravas. (Inscription—*Ha sti nā pu ra.*)
(*c*) Kṛishṇa advises the Pāṇḍavas.
(*d*) Arjuna burns the Khāṇḍava forest from which the wild animals flee and he obtains boons.
(*e*) Dhṛitarāshṭra seated in court hears the story of the war.
(*f*) Two heroes fight, perhaps Bhīma and Duśśāsana.

18. (*a*) A king in court.
(*b*) The armies march forth including footmen with swords and shields, elephants, horsemen, a chariot with two heroes and a driver, and camels with drums.
(*c*) In the middle is seated under a canopy a hero in yōgāsana with attendants garlanding him. Probably Karṇa is appointed *generalissimo.* The scene of the marching animals is crowded and realistic.
(*d*) The victorious five Pāṇḍavas are seated in state under a canopy.

Small Images.

From this row onward we are actually above the basement level. This row contains a series of small pilasters, the panels between which show mostly the twenty-four and other forms of Vishṇu, some of which are now worn out or broken and difficult to identify. The most important of them are here named.—

1. No. 2. Vishṇu as Nṛisimha.
3. Dāmōdara.
6. Hari.
7. Mādhava.
9. Dancing Vishṇu with bow and arrow.
11. Vishṇu with sword, chakra, śaṅkha and śakti—Kalki.
12. Sūryanārāyaṇa with lotus, chakra, śaṅkha and lotus.
13. Vishṇu with śaṅkha, padma, śakti and chakra—Madhusūdhana.
14. Vishṇu as Indra with vajra, śaṅkha, chakra and śakti.
15. Vishṇu with pushpa, chakra, śaṅkha and phala—Kubēra (?)
16. Dāmōdara—Vishṇu with chakra, śaṇkha, gadā and padma.
17. Vishṇu with axe, padma, chakra and śaṅkha—Paraśurāma.
18. Vishṇu with padma, chakra, śaṅkha and a broken symbol—Janārdana (?)
In some of these images pāśa appears to take the place of gadā.
19. Vishṇu with chakra, śaṅkha, padma, and pāśa—Madhusūdhana (?)
20. Vishṇu with broken chakra, śaṅkha and a broken symbol.
21. Vishṇu with padma, chakra, śaṅkha and a broken symbol.

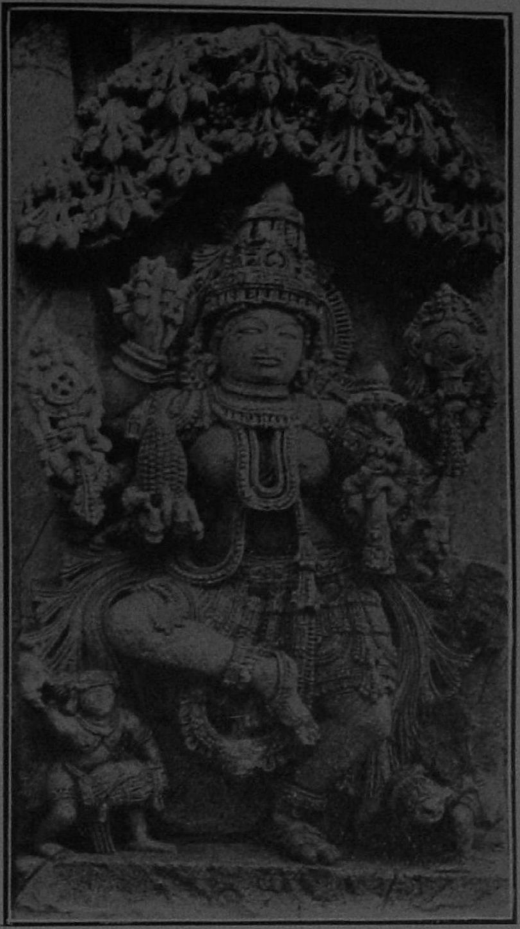
2. 22. Vishṇu with broken symbol, chakra, śaṅkha and gadā.
23. Mahishāsuramardinī.
24. Seated figure, perhaps Vishvaksēna.
25. Śiva standing holding scull-headed mace.
26. Pārvatī standing holding ḍamaruga.
27. Kumāra standing holding trident and spear.
28. Nandikēśa seated in yōga with bull's head.
29. Lakshmīnārāyaṇa riding on kneeling Garuḍa.
30. Vēṇugōpāla.
31. Gōvardhanadhāri.
35. Śakti holding buckler. Other symbols broken.
37. Broken figure of an old and bearded sage.
38. Standing god with sword, chakra, śaṅkha and long shield—**Kalki.**
39. Standing Vishṇu with symbols broken.
40. Lady standing with chāmara—Rati.
41. Lakshmīnarasimha.
42. Manmatha.
43. Śāradā seated with goad and book—other symbols broken.
44. Two-handed god standing, perhaps Manmatha.
45. Lady with a bunch of flowers, perhaps Rati.
46. Yaksha seated.

THE SOUTH LINE ENDS HERE.

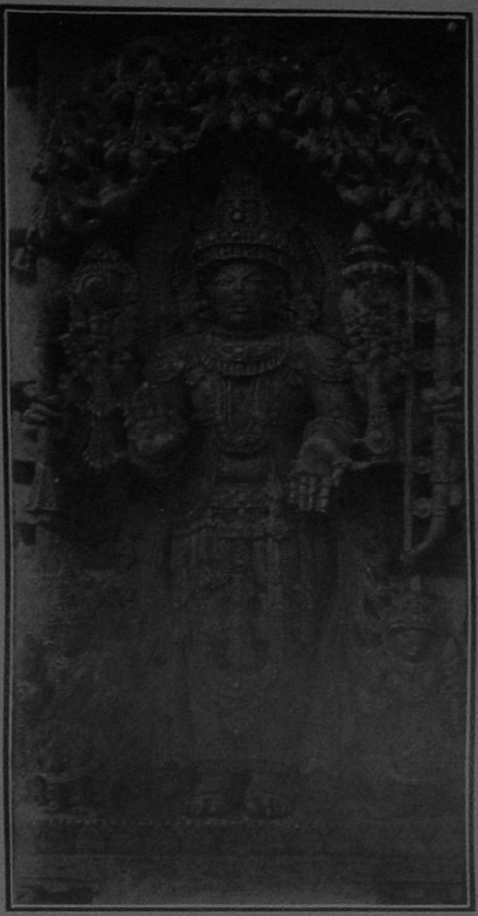
North side—Beginning from the north, running eastward.

47 to 50: These have disappeared.
17. 51. Vishṇu with padma, śaṅkha, chakra and phala—Kēśava.
52. Vishṇu with padma, chakra, gadā and śaṅkha—Hṛishīkēśa.
53. Vishṇu with padma, śaṅkha and phala—Kēśava.
55. Vishṇu standing—Uncertain.
56. Vishṇu standing—gadā visible, rest uncertain.
57. Vishṇu standing—gadā and padma visible—rest uncertain.
58. Vishṇu standing, holding pāśa, gadā, chakra, śaṅkha—Trivikrama.
59. God standing with the right front hand in dānamudrā.
60. Vishṇu standing with padma, chakra, gadā and śaṅkha—Hṛishīkēśa.
61. Vishṇu standing with padma, śaṅkha, chakra and phala—Kēśava.
62. Vishṇu standing with padma, śaṅkha, chakra and phala—Kēśava.
63. Vishṇu standing with chakra, musala, śakti and a broken symbol.
67. Goddess holding śaṅkha, other symbols broken.

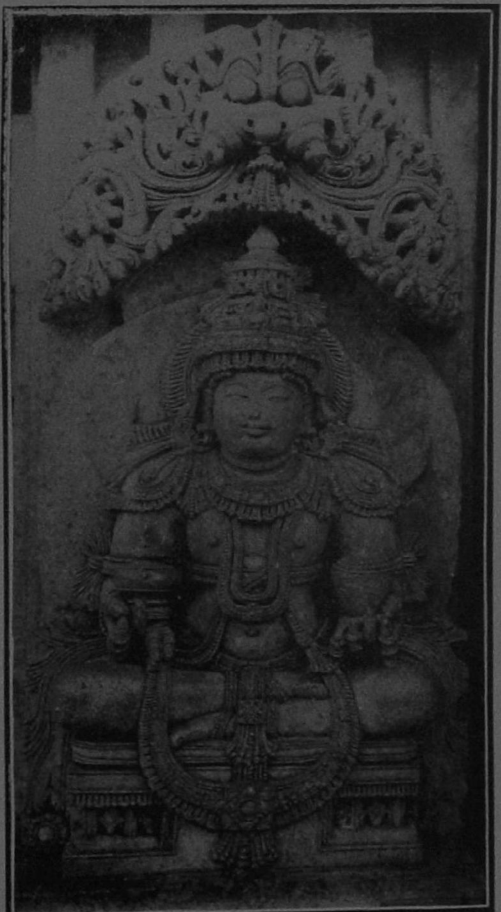
KESAVA TEMPLE, SOMANATHAPUR.



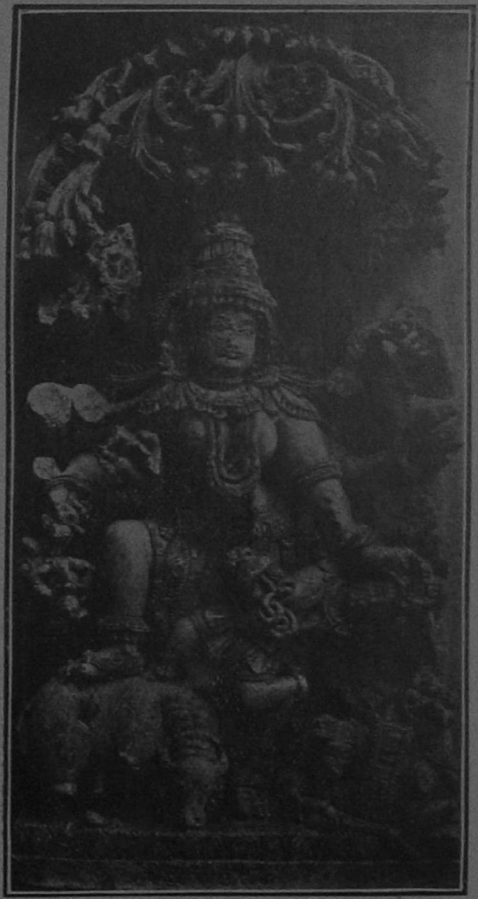
1. DANCING LAKSHMI (p. 29).



2. VISHNU WITH SIX-HANDS (p. 29).



3. TWO-HANDED GOD (DHANVANTARI ?) (p. 29).



4. MAHISHASURAMARDINI (p. 32).

18. 72. Vishṇu with gadā and śaṅkha.
73. Kēśava.
83. Goddess standing—holding śaṅkha and chakra.
84. Goddess standing with padma, śaṅkha, chakra and phala.
85. Goddess standing, with abhaya, padma, pāśa and dāna.
86. God with mace and padma.
89. God standing, holding lotuses in the two back arms; the front arms are broken. Flames are springing. (A later sculpture.)
90. Vishṇu holding chakra, gadā, padma and śaṅkha—Gōvinda.
91. Vishṇu with chakra, śaṅkha, broken symbol and padma—Janārdana.
92. Vishṇu as Kēśava.

Railing Panels.

Here we come to the railing which slants forward slightly. (Pl. VII, 1.) Its outer face is divided into a number of panels by double columns and in the panels are interesting sculptures. They are here studied commencing from the right of the front door.

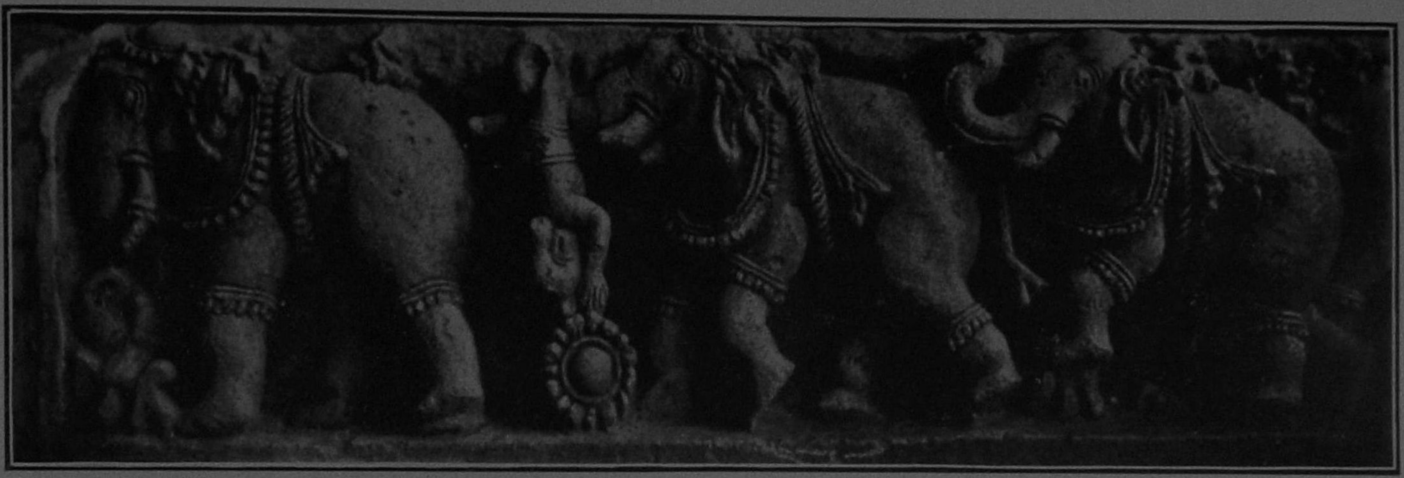
1. 1. Boy Prahlāda standing.
2. Hiraṇyakaśipu standing.
3. Prahlāda being beaten by a servant.
4. Prahlāda is thrown into the sea and is unhurt by the rocks pelted upon him.
Corner—Rearing lion.
5. Prahlāda stands praying.
6. Hiraṇyakaśipu is seated advising Prahlāda.
7. Hiraṇyakaśipu demands that Prahlāda should show him Vishṇu.
8. Prahlāda pacifies Narasimha. The boy wears the sacred thread in *prāchīnāvīta* as other Asuras do.
9. Prahlāda takes offerings to Narasimha.
10. A Rākshasa soldier.
11. Hiraṇyakaśipu.
12. Prahlāda is threatened with beheading.
13. A Rākshasa soldier.
14.
15. Rākshasa soldiers threatening Prahlāda.
16.
17.
18. Two rākshasas fighting.
19. A group of musicians.
20.
Corner with two lions.

2. 21. Prahlāda prays.
22. Narasimha fights Hiraṇyakaśipu.
23. Narasimha slays Hiraṇyakaśipu, as Ugranarasimha.
24. Narasimha blesses Prahlāda.
25. A demon king on the throne.
26. Lady moving with attendants.
27. A couple at love.
28. Obscene.
29. Guardsman with sword.
30. Obscene.
31. Obscene: perversity.
32. Obscene.
33. Obscene: perversity.
34. A couple standing.
35. Obscene.
36. Obscene.
37. Blank—not carved.
38. Huntress with dog carrying bow and arrow.
39. Vishṇu seated with phala, śaṅkha, chakra and bowl.
40. (Not identified.)
41. Garuḍa kneeling with folded hands, wings finely worked.
42. Vishṇu standing, holding śaṇkha, padma, gadā and chakra.
43. Bali making gift to Vāmana.
44. Trivikrama with one leg lifted up; from it flows down the river Gaṅgā.
45. Bali begging Śukra not to prevent his gift to Vāmana who stands in the foreground. The group is full of life and action.
46. Two consorts of Bali hold water ready for his gift to Vāmana.

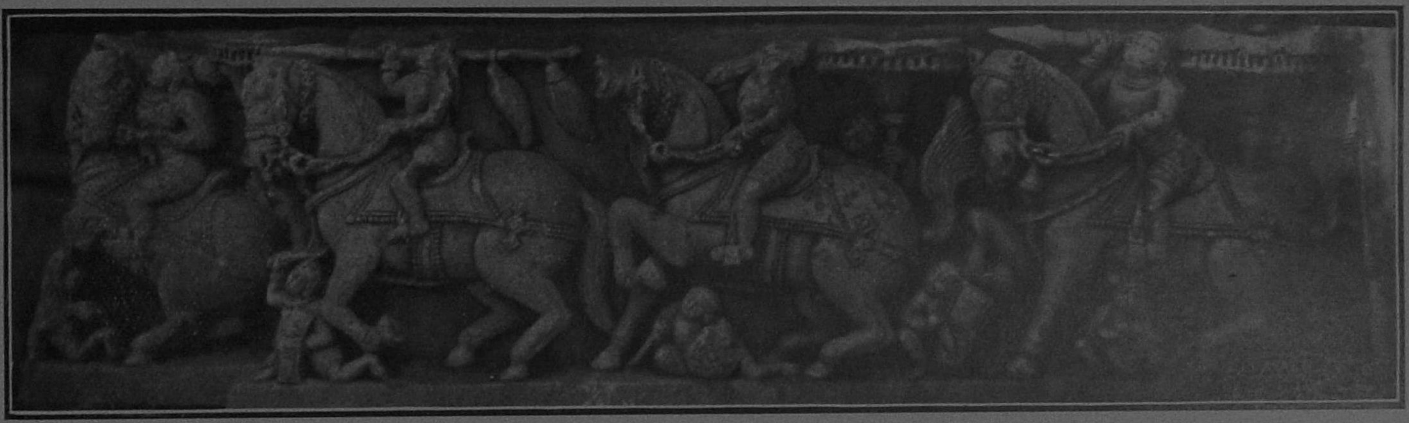
From North, Eastward.

17. 47. 48. 49. 50. } Daitya soldiers.
51. Hiraṇyakaśipu's betel-bag bearer.
52. 53. } Prahlāda hearing Hiraṇyakaśipu's lecture.
54. Prahlāda praying.
55. 56. } Prahlāda's teachers advising him to give up Vishṇu.
57. The teachers cajole Prahlāda.

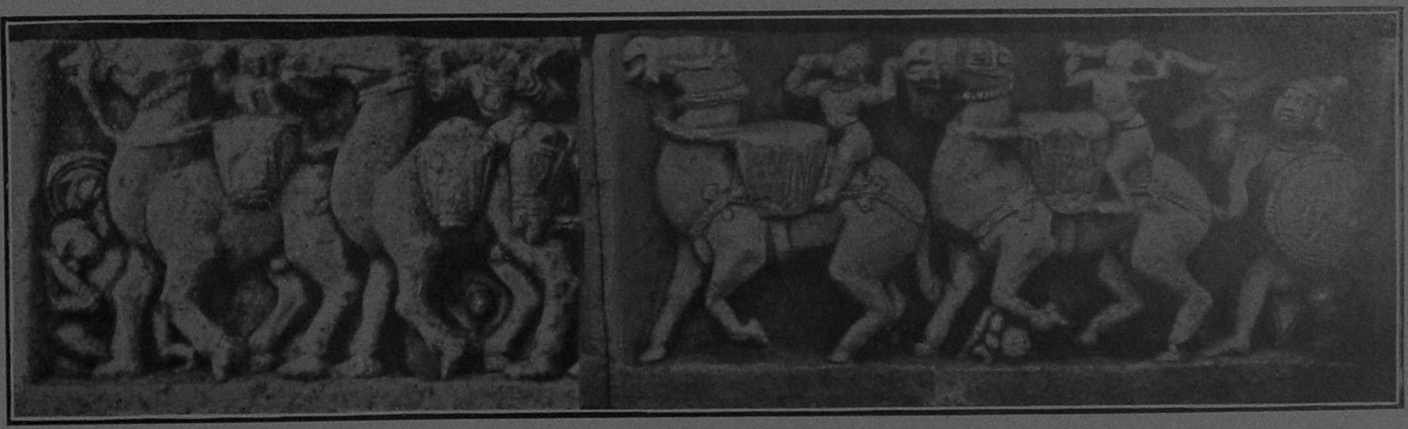
KESAVA TEMPLE, SOMANATHAPUR.



1. ELEPHANTS (p. 19).



2. HORSES (p. 20).



3. CAMELS (p. 20).

58.
59. } Hiraṇyakaśipu's guards.

60.
61. } Hiraṇyakaśipu advises Prahlāda.

62.
63. } The gurus fail again in inducing Prahlāda.

64. Guards.

65.
66. } Hiraṇyakaśipu admonishes Prahlāda.

67. The latter prays to Vishṇu.
68. Guardsman.
69. Prahlāda at prayer.
70. Soldiers persecute the prince.
71. Prahlāda is thrown amidst flames.
72. Blank.

Corner—Blank.

18. 73. Vishṇu in sukhāsana, holding padma, gadā, chakra and śaṅkha.—Trivikrama.
74. Lakshmī in sukhāsana with abhaya, chakra, śaṅkha, dāna.
75. Govardhanadhāri.
76. Kāḷiṅgamardana.

77.
78. } Ugranarasimha with Garuḍa to right and praying Prahlāda to left.
79.

Corner—Rearing lion.

80.
81. } Daitya guardsmen.
82.

83. Hiraṇyakaśipu seated on the throne.
84. Hiraṇyakaśipu beating Prahlāda.
85. Prahlāda is offered poisoned fruits.
86. Flames do not burn Prahlāda.
87. The sword does not kill him.
88. The elephant refuses to slay him (?)
89. Two swordsmen try to behead Prahlāda.
90. Not identified.
91. Ṛishi seated—Śukra.
92. Demon king is seated with male and female attendants.

Above the makaras is a row of swans, the treatment of which shows a little more of variety than that of the makara frieze. Though the birds are marching to the left, they are shown, here and there, pecking themselves, turning their heads back,

Swans Frieze.

beaking each other and feeding either themselves or their young which in one place are a whole roostful. (Pl. VII, 3).

Large Wall Images.

Around the three garbhagṛihas there is a long row of wall images, each about 2′ high, the whole sculpture being about 3′ high including base and tōraṇa. They represent Vishṇu and other important dieties in their varied forms, their total being 194. These could be divided into 90 groups consisting of a chief diety with consorts and attendants. Since these figures are much smaller than those of Bēlūr and Haḷebīḍ they are slightly inferior in beauty and proportions, being somewhat thicker in the limbs and too short for their girth. The images behind the west cell are specially poor. But otherwise they are also very good, no pains being spared to ornament them and embellish their beauties. The bases are comparatively plain and often bear the names of the authors among whom are seen, Mallitamma, Chauḍiah, Baliah, Masaṇitamma, Lōhita, Elemasiah and other names. Most of the 90 important figures are attended by one or two consorts with or without extra attendants and some of them like Vishṇu have also small figures of consorts, one on each side. The identification of some of these icons is difficult since they have six hands instead of the usual four. The consorts and female attendants have little individuality since they generally carry a padma and a phala and cannot be distinguished from each other. In fact, since most of them are figures of Lakshmī, the sculptor never probably thought of distinguishing them and the builders have placed them discreetly in the receding spaces leaving the main figures projecting slightly forward prominently. The groups are here described clockwise beginning from the south-east.

1, 2. Vishṇu with consort as Vaikuṇṭhanārāyaṇa. The god is seated at ease on the coils of Anaṅta whose seven hoods are seen above. The god holds śaṅkha and chakra and has a hand resting on the seat, the other hand being loosely placed on the knee. Gods and ṛishis pray to him around.

3, 4, 5. Tāṇḍava-Gaṇapati—Elephant-headed Gaṇēśa dancing with his hands thus disposed: holding tusk-piece, svargahasta, padma, apūpa bowl; ladies to right and left, the one on the left drumming on ḍavaṇe. Adoring worshippers near his feet.

6, 7. Dancing Śāradā holding in her eight hands vīṇā, lambahasta, aṅkuśa, akshamālā, svargahasta, (broken), vīṇā, pāśa, (broken), pustaka. She is accompanied by drummers (right one broken) and a lady attendant. Sculptor—Nañjiah.

8, 9. Vishṇu as Janārdana (?) with Lakshmī to right. He holds peculiarly akshamālā, chakra, śaṅkha and phala.

10. Vishṇu as Kēśava (?) six-handed, holding cylindrical rod, padma, śaṅkha, chakra, pāśa and dāna. Lakshmī to left.

12, 13. Kēśava with consort. He holds phala instead of gadā, now broken. Sculptor—Bāliah.

14, 15. Vēṇugōpāla—This is a good figure. Near the god's head are shown gadā, chakra, śaṅkha, padma, while near his feet is a cobra listening to the flute. (Pl. VIII, 3). To the left is his consort on whose pedestal is the sculptor's name.—Chāmaiah.

16, 17. Śrī Kṛishṇa. (śaṅkha, gadā, padma, chakra).

18, 19. Vishṇu as Indra. The god holds vajra, śaṅkha, chakra and rod. Consort to left.

20, 21. Vishṇu as Rāma, with six hands, holding arrow, chakra, padma, śaṅkha, gadā and bowl. Sculptor—Bomma. Lakshmī by sculptor Bāliah.

22, 23. Vishṇu with six hands. (Pl. IX, 2)—abhaya, śaṅkha, arrow, bow, padma, and dāna; perhaps Prasanna Rāghava.

24, 25. Vāsudēva as Varuṇa? with six hands (padma, chakra, aṅkuśa, pāśa, śaṅkha and phala). The aṅkuśa and pāśa are noteworthy. The pedestal has the inscription *Śa ni vā ra.*

26, 27. Yōganārāyaṇa, the god is seated on padmāsana, his back hands holding śaṅkha and chakra, while his front hands are in the yōgamudrā.

28, 29. Dancing Lakshmī, with a drummer on each side. (Pl. IX, 1.) Six hands: phala, chakra, svarga-hasta, śaṅkha, lamba-hasta, padma. Sculptor—Mallitamma.

30, 31. Halāyudha (?) with six hands holding chakra, spear, plough, pāśa, śaṅkha and shield. Sculptor: Bāliah.

32, 33. Śrīdhara, (chakra, gadā, śaṅkha and padma). Sculptor: Mallitamma.

34, 35. Brahma (akshamālā, boar-headed ladel, pāśa, kalaśa and staff).

36, 37. Vishṇu standing (abhaya, chakra, śaṅkha and dāna).

38, 39. Two-handed god seated in padmāsana holding kalaśa and apūpa (Pl. IX, 3). To be identified.

40, 41. Goddess standing with four hands: padma, aṅkuśa, pāśa, kalaśa. Brāhmanī? (The pedestal has the inscription *Kārtika śu*, 2, *Bu*).

42, 43. Matsyāvatāra, Vishṇu with the snout and eyes of a fish standing with six hands: broken, śaṅkha, padma, gadā, chakra, garland. (Pl. VIII, 1).

44, 45. Vishṇu as Kūrmāvatāra; six hands: a fine pronged symbol, umbrella, chakra, śaṅkha, padma, phala (broken). (Pl. VIII, 2).

46, 47. Vishṇu as a monkey, holding chakra and śaṅkha in the back hands and a fruit with the front hands. To be identified.

48, 49, 50, 51. Pārijātāpaharaṇa : Indra with consort issues forth (Pl. VIII, 4) to defend the Pārijāta flower which is seized by Kṛishṇa and Satyabhāmā riding on the shoulders of Garuḍa. The elephant is fine as also the figure of Garuḍa.

52, 53, 54. Lakshmīnarasimha in sukhāsana with Prahlāda to right and Garuḍa to left. Both praying.

55, 56. Vishṇu standing,—all hands broken—sculptor Viṭṭha.

57, 58, 59. Vishṇu standing with one hand in dāna, and the other three broken. Sculptor Lōhita.

60, 61. Sāradā dancing—six hands—vīṇā, goad, rosary, pustaka, pāśa, vīṇā. Sculptor Talamasayya.

The figures 1 to 60 and those from 135 to 194 are from the hands of superior artists, while those from 61 to 134 are the works of inferior artists, two of whom have signed their names. These sculptors retain the flat old type tōraṇas and their images lack grace, possessing heads too small for the height. They appear flat and lifeless in comparison with the other sculptures of the south and north cells. Thus the wall images of the west cell are definitely inferior, though their ornaments are worked in greater detail.

62, 63. Janārdana—broken symbol, chakra, śaṅkha and dāna.

64, 65. Vishṇu standing holding saṅkha, three hands broken.

66, 67, 68. Vishṇu standing holding bow, other symbols broken.

69, 70, 71, 72, 73. Six-handed god—perhaps Harihara—trident and lotus visible. Other symbols broken.

74, 75. Vishṇu standing—lotus visible.

76, 77. Vishṇu standing—conch visible.

78, 79. Vishṇu standing—chakra and musala visible.

80, 81. Vishṇu standing—four hands—Trivikrama (abhaya, musala, chakra, śaṅkha).

82, 83. Vishṇu standing as Paraśurāma (padma, paraśu, chakra and musala).

84, 85. Vishṇu as Halāyudha (chakra, plough, musala, dāna).

86, 87. Vishṇu perhaps as Halāyudha (padma, goad or plough, broken, symbol and musala).

88, 89. Vishṇu standing (chinmudrā, broken śaṅkha, musala).

90, 91. Harihara ? eight hands (four broken, the rest hold sarpa, śaṅkha, goad and dāna).

92, 93. Four-armed god standing (back hands holding chakra ? and śaṅkha and front hands in añjali.)

94, 95. Vishṇu standing (plantain tree, musala, chakra, śaṅkha).

96, 97. Vishṇu standing with four arms (padma and gadā are visible).

98, 99. Vishṇu standing—hands broken.

100, 101. Vishṇu standing (musala (?), chakra, śaṅkha, padma)—Mādhava. Nāgari inscription on the pedestal—two lines.

102, 103. Vishṇu standing (abhaya, chakra, śaṅkha, dāna).

104, 105. Vishṇu standing—eight hands of which five hold musala, padma, dhanus, śaṅkha and pustaka. This peculiar form is to be identified. Perhaps it is Trimūrti.

106, 107. Brahma, beardless (rosary, sruk, sruva, broken symbol).

108, 109. God standing with one hand in abhaya and the other on hip. Back hands broken. Veṅkaṭēśa?

110, 111. Vishṇu standing—four hands (spear, chakra, śaṅkha, musala).

112, 113. Vishṇu standing as Mādhava (phala, chakra, śaṅkha, padma).

114, 115. Vishṇu standing as Yama—four hands (spiral lasso, chakra, śaṅkha, dāna). Sculptor Mārana.

116, 117. Vishṇu standing as Mādhava (javelin, chakra, śaṅkha, padma).

118, 119. God standing with front hands in añjali; back hands broken.

120, 121. Vishṇu standing (śaṅkha visible, other symbols broken).

122, 123, 124, 125, 126. Eight-handed god standing, holding gadā. Other hands broken. Perhaps Harihara.

127, 128, 129. Vishṇu standing, four arms (chinmudrā, chakra, śaṅkha and pāśa.)

130, 131. Vishṇu dancing, holding vīṇā, chakra and śaṅkha.

132, 133. Vishṇu dancing, with eight hands of which three are broken, and the rest have rosary, śaṅkha, kalaśa, lamba-hasta and one hand has two fingers raised.

134, 135. Vishṇu standing—padma visible, other symbols broken.

136, 137. Rati aud Manmatha—sculptor Masaṇitamma.

138, 139, 140. God standing—symbols broken.

141, 142, and 143. Lakshmīnārāyaṇa in sukhāsana with Garuḍa to right and elephant near Lakshmī's feet. Fine image. Hands damaged. Sculptor Masaṇitamma. The pedestal has exceptionally a floral design.

144, 145. Lakshmī seated, four hands (padma, chakra, śaṅkha? and phala).

146, 147. Vishṇu standing as Janārdana (abhaya, chakra, śaṅkha, gadā). Sculptor—Mallitamma.

148, 149. Vishṇu standing, six arms (pāśa, gadā, śaṅkha and chakra visible).

150, 151. Vishṇu standing, six arms (musala, broken, śaṅkha, chakra, javelin, padma).

152, 153. Vishṇu standing, six arms (rosary, mace, śaṅkha, chakra? padma, phala) Vāsudēva?

154, 155. Vishṇu standing, six arms (padma, gadā, plough, pāśa, chakra, śaṅkha) Halāyudha.

156, 157. Vishṇu standing—Paraśurāma (śaṅkha, gadā, pāśa, paraśu, padma and chakra). Sculptor Chāmaya.

158, 159. Vishṇu standing as Janārdana.

160, 161. Vishṇu as Hari (gadā, śaṅkha, chakra? padma). Sculptor—Chauḍiah.

162, 163. Sūrya with a Chhāyādēvi on each side (four arms—abhaya, padma, dāna). No sculpture on pedestal. Sculptor—Chauḍiah.

164, 165. Mādhava, six hands (abhaya, gadā, chakra, śaṅkha, padma and dāna).

166, 167. Vishṇu standing as Dāmōdara, (chakra? śaṅkha, gadā, padma).

168, 169. Vishṇu as Trivikrama.

170, 171. Vishṇu as Nārāyaṇa (śaṅkha, padma, gadā, chakra).

172, 173. Vishṇu as Janārdana, six hands (abhaya, padma, chakra, śaṅkha and phala).

174, 175. Vishṇu as Mādhava (abhaya, gadā, chakra, śaṅkha, padma, dāna)

176, 177. God standing—eight hands (of which three hold sword, padma, śaṅkha; rest are broken). Perhaps Harihara.

178, 179. Vishṇu standing—four arms of which two are broken, others hold chakra and śaṅkha.

180, 181. Vishṇu standing—four arms—(broken, chakra, śaṅkha, pustaka). To be identified.

182, 183. Lakshmī dancing accompanied by drummers. Eight arms of which those holding abhaya, phala, chakra and dāna are visible. Rest are broken.

184, 185. God standing—six arms, (chinmudrā, padma, aṅkuśa, dāna, two broken). Sculptor—Mallitamma.

186, 187. Vishṇu as Kalki, four arms (sword, chakra, śaṅkha and long shield). Sculptor—Mallitamma.

188, 189. Mahishāsuramardinī, some arms broken. (Pl. IX, 4) Buffalo etc., well carved. Fine group (damaged). Sculptor—Mallitamma.

190, 191, 192. God standing with four arms (arrow, pāśa, chakra and śaṅkha). To be identified. (Mallitamma).

193, 194. Dancing goddess, with eight arms of which two exist (in abhaya and dāna), and the rest are broken. Drummers and musicians to right and left playing on mṛidaṅga, ḍavaṇe and large and small cymbals. Sculptor—Mallitamma.

(End of the series.)

Toranas.

Over each of the large wall images overhangs a fine ornamental tōraṇa or arch. The arches around the western garbhagṛiha are mostly of the old type containing flat, serpentine and other bands of not very great elegance. But around the south and north cells, the tōraṇas are nearly all made up of fruit and flower-bearing creepers, finely shaped and of varied forms and designs. Some of them have lion faces in the centre, while others show buds, flowers and fruits of various kinds characterised so well that they can be identified. Some of these are photographed along with the larger images.

Ornamental Cornice.

A little above the tōraṇas runs an ornamental cornice, about six inches deep, which continues around the three garbhagṛihas. It is shaped like ordinary double eaves with beaded pendant work dangling from its edge throughout the length.

Towered Canopies.

Above the cornice is found an imitation of perforated railings on which appear square pilasters bearing turrets. Corresponding to each major wall figure are two pilasters with a large towered canopy above them, while above each minor figure is a single pilaster supporting a narrow tower. A detailed study of the towers is most interesting. Most of them have straight tapering outlines, while a few are curvilinear. Some are indented square-shaped in plan with the angles having from two to five indentations, while others are definitely star-shaped being the visible halves of 16 pointed stars borne upon 16 petalled padmas. Above the canopy ceiling, the towers rise in numerous steps. Sometimes as many as ten in number are surmounted by suitable śikharas bearing round stone kalaśas. Often a tapering band proceeds upon the face of the tower, ornamented sometimes with some beautiful creeper design. The known varieties of Hoysaḷa towers appear to be illustrated here from the simplest to the most ornate. Some of the last are exact replicas of the real towers of this very temple, being composed of a multiplicity of turrets arranged tier above tier so as to form a star-shaped tower.

West Cell Tower.

Each of the three towers of the temple is elaborately but very similarly designed with only slight differences (Plate XI). But the western tower is first described here. The towers are all of stone and are very probably hollow inside. Each is built in the plan of a 16 pointed star or lotus with an oblong projection above the sukhanāsi. The elevation of each individual star is composed of four sets of ornamental turrets each higher one being smaller than the one below. Each of these turrets is in the shape of the diagonally cut half of an indented square-shaped plan with a squarish śikhara surmounting three tiers and crowned by a stone kalaśa. If the main towers were full with 16 petals and each petal was composed of four turrets, then there ought to be 64 turrets for each tower. Since the frontal projections disturb three rows in front, their towers are distributed over these projections which are also ornamental. Since each row of turrets is cut by lines of shade into five sculptured rows, each tower has above the bud of the eaves and below the śikhara 20 such rows. Lion faces, kīrtimukhas, makaras, Yakshas, Gandharvas and figures of dancers abound here. And on the western cell the eight Dikpālakas are represented on their vāhanas just below the second row of turrets. On the frontal projection there were originally sculptured panels enclosed by kīrtimukhas. But these kīrtimukhas of the western tower have been stolen and lost. The top of each tower is made up of a stone śikhara formed in the shape of an inverted padma. Originally each śikhara was surmounted by a heavy round stone kalaśa which has now been substituted by a small cement kalaśa.

South Cell Tower.

The south tower is very similar to the western one but has most of the kalaśas crowning its turrets intact. Its frontal projection which looks northward has slightly settled towards the west so that its kīrtimukha with dancing Vishṇu has its top slightly bent westward. The image has eight hands, some of which are in abhaya poses, three are broken, and two hold gadā and musala. But the south cell has no Dikpālakas guarding it.

North Cell Tower.

The north cell tower is similar to that of the south cell and has the three frontal kīrtimukhas facing south intact. The lowest has standing Kēśava and the middle one shows Kṛishṇa lifting up the Gōvardhana. Above is dancing Vishṇu with six hands (padma, lambahasta, chakra ?, svarga, śaṅkha, and phala.) To his right and left are musicians with ḍavaṇe and mṛidaṅga, drums and cymbals.

The three towers forming the three peaks of this trikūṭāchala temple are beautifully proportioned and well poised so that in spite of their highly ornate character, they have a most pleasing appearance. It is their design, proportions and equipoise that have given the Sōmanāthapur temple its fame for beauty.

East doorway.

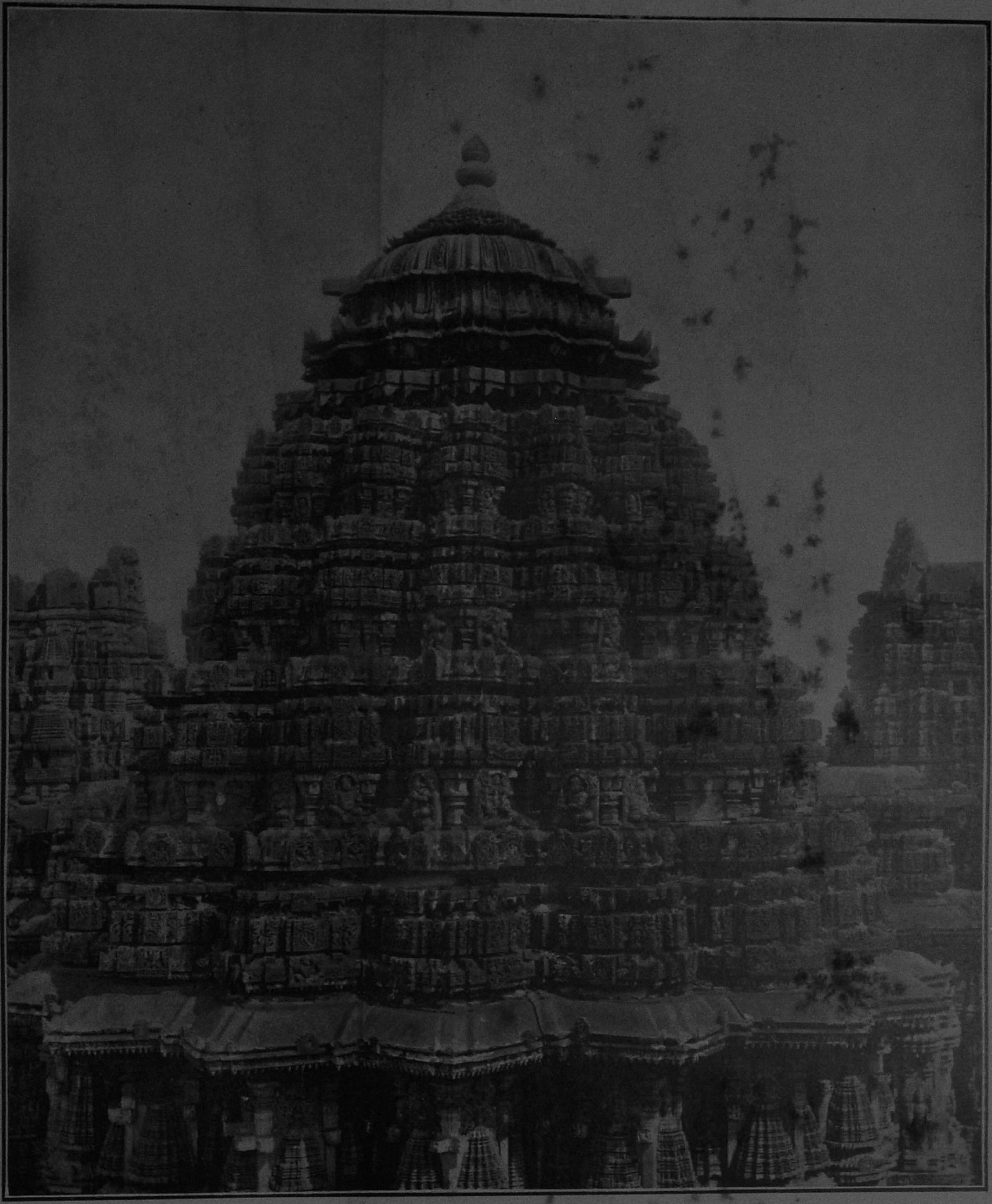
Compared with the doorways of other temples, the east doorway is a very plain structure. Very probably further work in this temple was stopped before this doorway could be embellished with carvings. It is now provided with battened wooden doorways.

Navaranga.

The navaraṅga is an oblong structure with the usual nine squares extended to the east by three aṅkaṇas and the *jagali* platforms for seating the worshippers. Owing to the extension, it is comparatively spacious and looks like a hall, its eastern half being covered by pierced screens. It has three doorways leading to the three cells and two niches against the western wall. The latter perhaps contained Gaṇēśa and Mahishāsuramardinī which with the three main gods formed the Vishṇu Pañchāyatana.

Pillars.

All the pillars in the navaraṅga, except two, are almost of one size and shape *viz.*, of the usual lathe-turned round type being a little too thick for their height. They look squattish and contain the usual disc, bell, pot, wheel and umbrella-shaped mouldings.



KESAVA TEMPLE, SOMANATHAPUR: WEST VIEW OF CENTRAL TOWER (p. 33).

The four pillars of the central square of the navaraṅga, however, have Yakshas guarding each face of their bases and formerly bore 4 bracket images each. These have now disappeared. The two pillars immediately to their east are in the shape of 32 pointed stars with the alternate rays large, while those in between them are small.

Ceilings.

The navaraṅga roof has sixteen squares nine belonging to the main navaraṅga and seven to its eastern extension. Each of these squares has a beautiful ceiling. In fact this temple is famous for the remarkable beauty and freshness of its ceiling domes. Each dome is an imitation of a wooden structure and shows the curved wooden ribs, rafters and pendent nail heads in imitation of wood work. But these are artistically designed and are presented in forms of varying beauty. Some of the domes are covered by neatly arranged imitation palm leaves. Here they are numbered in order commencing from the central navaraṅga square, proceeding around it from the east and continuing from near the east door clockwise. The most beautiful of the ceilings are mentioned here.

(1) Above the Dikpālakas of the central ceiling rises a round pillared gallery with unsculptured blocks between the pillars. The latter support towered canopies, while above is a dome formed by 32 arched beams jointed together by three circular rows of rafters with a large pendant in the centre.

(2) and (3) The rafters are jointed like 12 pointed stars.

(4) Rafters, circular.

(5) Rafters in Śrī-Chakra plan.

(6) Rafters, octagonal.

(7) A serpentine band interlacing the square formed by the rafters.

(8) Rafters, circular.

(9) Rafters forming 16 pointed star.

(10) Near the east doorway is the most elaborate of the ceilings. A detailed drawing of it has been made. Below are the eight Dikpālakas supported by their retinues of soldiers, musicians and dancers. Above them overhangs a gallery surmounted by heavenly musicians, dancers and Yakshas. Further up rise 32 towered pilasters with lions near the towers and a standing deity in each inter-space. Among these deities are various forms of Vishṇu and Śiva. Above this level, there are three circles of horse-shoe shaped horizontal semi-domes whose presence here is most interesting. Semi-domes are familiar in Moghul doorways but they are not so prominent in Hindu architecture in which again horse-shoe shaped arches are comparatively rare. In the middle is a large and beautiful pendant, about four feet high, hanging down and shaped like a flower bud.

One of the pillars supporting this has on its capital a yāḷi or elephant-faced lion. This is noteworthy since yāḷis are rare in Hoysaḷa sculptures. Similar animals are seen on other capitals also.

South Cell.

The doorway leading to the south sukhanāsi is guarded by two dvārapālas—Bhadra and Subhadra—and has on the lintel a Vēṇugōpāla group. Above the canopy is seated Lakshmīnārāyaṇa in sukhāsana with śaṅkha, padma, gadā and chakra.

The sukhanāsi has a flat ceiling below which are the Gandharvas and the Dikpālakas with their retinues. The garbhagṛiha doorway is defended by Jaya and Vijaya while on the lintel Vishṇu is seated. Above the canopy, Vishṇu is dancing holding in one of his hands a śaktipāśa.

The south garbhagṛiha is about eight feet square and has like the other cells a small niche in the wall behind the god. In the centre of this room on a large Garuḍa pedestal stands a beautiful image of Vēṇugōpāla, the whole piece being about 6½ feet high and the image only about 4½ feet. Here Kṛishṇa is represented as being fully ornamented with a jewelled diadem, large ear-rings, necklaces and garlands, armlets, bracelets and finger rings, girdle, anklets and toe-rings. He stands crossing his legs and reclining against a *tamāla* tree while he plays on a long flute held up in both of his hands. His fingers are playing on the instrument and in response to his divine music, the cows have gathered around him and are listening intently with up-lifted heads and tails around. On the supports bearing the tōraṇa on either side of the god below is first a consort. A cowherd reclines on his staff and stands listening on one side. Above the consorts are the cows. Further above them is a cowherdess coming up in such a hurry that her dress has slipped off, while on the other side are more cowherdesses. Above them are the ṛishis and the symbols of Vishṇu, while on the tōraṇa there are more ṛishis. Near the fringe of the tōraṇa are shown the ten avatāras of Kṛishṇa, *viz.*, Matsya, Kūrma, Varāha, Narasimha, Vāmana, Paraśurāma, Śrī Rāma, Balarāma, Buddha and Kalki.

The image is a beautiful piece of sculpture, though a portion of the flute is broken. It stands in tribhaṅga and is in an ideal poise for music and joy.

West Cell.

The doorway of the west sukhanāsi is similar to that of the south with this difference. The lintel has a standing image of Kēśava while on the top of the canopy inside a kīrtimukha is Lakshmī with an elephant on each side. Further above is Vaikuṇṭha-Nārāyaṇa seated on the coils of Anaṅta. Since the lintel stone has cracked, a rude modern support has been given to it.

The west sukhanāsi has also a flat ceiling above a row of Dikpālakas and one of Gandharvas.

The west garbhagṛiha doorway is also similar to the south one and has on the lintel Lakshmīnārāyaṇa in sukhāsana (śaṅkha, padma, gadā and chakra), with kalaśa and elephant below Lakshmī. Above the canopy is Vishṇu in sukhāsana (abhaya, śaṅkha, chakra, dāna). The west cell also has a flat ceiling above the Gandharvas and

Dikpālas as in the sukhanāsi. The original Garuḍa pedestal stands but the god Kēśava is missing. Four images are placed here, *viz.*, Lakshmīnārāyaṇa, Lakshmī, Lakshmaṇa and a seated two-handed goddess with the right hand in abhaya mudrā.

North Cell.

The doorway of the north sukhanāsi which is similar to the others and is guarded by Bhadra and Subhadra has on the lintel an image of Janārdana with consorts, while above the canopy is Lakshmīnarasimha.

The sukhanāsi and its ceiling are similar to those of the south cell and the garbhagṛiha doorway has on the lintel seated Lakshmī (without elephants) holding rosary, chakra, śaṅkha and kalaśa. Above the canopy is Yōganārāyaṇa seated in yōgāsana. The north garbhagṛiha which is similar to the south garbhagṛiha has on a large Garuḍa pedestal a fine image of Janārdana, 6 feet high, the image being about 4½ feet high. The god wears the usual kirīṭa and all ornaments and holds in his four beautiful hands padma, chakra, śaṅkha and gadā. A consort supports him on each side. The tōraṇa is composite having a jewelled band inside a serpentine tōraṇa. Near the outer rim are the usual ten avatāras of Vishṇu. The image is a piece of beautiful sculpture wearing a calm and dignified look and is undamaged.

Prakara Cells.

As stated before, the temple proper is surrounded by a prākāra with a structure of two aṅkaṇas running all around. Of these, the inner aṅkaṇa is a long verandah supported by round lathe-turned soap-stone pillars, some of which to the west and north have been in later days substituted by square granite pillars. The outer aṅkaṇa is divided into 64 cells opening into the verandah with a stairway on the south-west leading up to the terrace. Each of these cells has a plain but typically Hoysaḷa doorway with its characteristic lintel ornamented with drops and curvilinear turrets. Each cell has now a large granite base on which originally stood a soap-stone pīṭha or pedestal. Each cell originally housed a finely sculptured image, about 4 feet high, a description of which is given in at least two inscriptions, *viz.*, Tn. 96 and Dn 36. They appear to have been these: Matsya and nine other avatāras of Vishṇu 10; Muraharanārāyaṇa or Hamsanārāyaṇa and others 12; Kēśava and others 12; Saṅkarshaṇa and others 12; Viśvaksēna and others 4; Brahma and others (with corsorts) 6; Indra and others 8; total 64. Of these 64 fine images, not more than 10 now remain. These have already been stated as now adorning the platform of the main temple. One of them, a piece of the headless broken-limbed body of Trivikrama, was found among the heaps of stones outside the temple, while two others, of which one is Varāha, lie broken inside the cells. The other images in the cells are modern. They are just mentioned here.

Cell 15 standing image, broken; late Vijayanagar work.
24 Kēśava holding conch; three hands broken.
25 Garuḍa pedestal only.
27 between 20 and 21—stairway.
32 Inscription on the lintel : ನಿಲುಗಣ ೨ ಪ ೩.
34 Gaṇēśa, rude and unfinished.
36 Garuḍa pedestal and Dharaṇīvarāha standing to front, two hands and both legs broken.
37 In verandah ceiling, Vijayanagar inscription of 1551 A. D.
41 Garuḍa pedestal.
43 Garuḍa pedestal.
50 Lakshmī seated. Late Vijayanagar work in soap-stone. Probably the image served as the consort of the main diety of the temple in the late Vijayanagar days.
45 Figure of Rāmānuja, seated; body below waist and bottom of tridaṇḍa only visible.

Cells 1 to 4 and 61 to 64 have now disappeared.

Mahadvara.

In front of the mahādvāra is a shallow porch now supported by two round pillars, on the outside of which there was formerly a rounded parapet wall. There ought also to have been in front of the pillars a pair of large sized elephants. In their place have now been placed two small elephants which were originally supporting the platform of the main temple. The south elephant is tolerably good. The care with which the renovators have done their work is shown by the fact that the Garuḍa and the elephant pedestals inserted below these elephants are both topsy-turvy.

The mahādvāra has no dvārapālakas or other ornamental sculptures. It is rather large as is usual in all *upparige* doorways of Hoysaḷa temples (9′ × 4½′). Inside the mahādvāra is a *jagali* platform and the structure had never perhaps any gōpura. To the west of the platform is the *upparige* maṇṭapa of 5 aṅkaṇas north to south and 2 east to west. It is also supported by rounded lathe-turned pillars and it corresponds in structure to the shrined verandahs to its north and south. At its south end is a fine large stone slab 11′×4′×1¼′ on which Sōmanātha's inscription and three others are engraved. In the sculptured panel on its top under a simhalalāṭa stands the image of Kēśava in the centre with Janārdana and a cow suckling its calf and the moon to its left and Vēṇugōpāla and Garuḍa and the sun to the right.

Dipastambha.

Outside the temple to the north-east of the mahādvāra stands a large grey stone pillar more than 30 feet high. A recent square platform supports its base. From the square develops an octagon and from it a long 16 sided shaft each side bearing narrow fluting. Above the shaft is the neck of the pillar adorned with the 16-sided wheel and on the top borne on a lotus is a square abacus. On its top a lamp was probably being lit on all festive occasions.

Panchalingesvara temple.

At the east end of the original agrahāra and to the east-north-east of the Kēśava temple is the temple of Bijjaḷēśvara and four other Liṅgas popularly known as Pañchaliṅgēśvara. The large fine soap-stone slab at its south-east end shows that it was also constructed by Sōmanātha just before 1268 A. D. It contains a long and wide verandah into which opened originally five liṅga shrines, each with a sukhanāsi, a garbhagṛiha containing the liṅga and a soap-stone gōpura. The pillars are cylindrical and the whole structure is of greyish granite stone. The temple is built mostly of materials available in the local district, while the Kēśava temple is constructed of soap-stone imported from some considerable distance.

Mantapa.

A small maṇṭapa, perhaps an utsava maṇṭapa, stands about a hundred yards to the east of the Kēśava temple. It has 4 pillars with octagonal shafts and is probably of the 14th century.

Lakshminarasimha temple.

About 3 furlongs to the south-west of the Kēśava temple but about a mile by pathway near the river bank is found an old Hoysaḷa temple dedicated to Lakshmīnarasimha by Sōmanātha himself. It is a medium-sized structure with a garbhagṛiha, a sukhanāsi, a navaraṅga of 9 aṅkaṇas and a small porch with a *jagali* platform and a rounded parapet. The pillars of the temple are all round but the doorways are almost unsculptured. The main image is missing and in front of the temple is a small image, perhaps of Yōganārāyaṇa, which might have belonged to another temple.

The navaraṅga ceilings are all domed and the central dome with its Dikpālakas, Yakshas and circles of rafters is good.

IKKERI.

AGHŌRĒŚVARA TEMPLE.

(Pl. XII, 1).

Situation.

About three miles to the south south-west of Sāgar, a hill now known as Haḷe Ikkeri stands. It is said to have on its top a large stone fort with a moat. The area inside is said to contain a large number of ruins, of which the palace of the Nāyaks is perhaps one. This was the citadel of the town of Ikkeri which appears to have extended about two miles to the north. In and around the area, here and there very close to the ground level, can be observed in the water course and opening lines broken pottery indicative of former inhabited areas. In the 16th and 17th centuries, Ikkeri was a great place and the capital of the Nāyaks who were the vassals of Vijayanagar. On the north-east of the town *i.e.*, about 1½ miles from the roadside and about two miles from Sāgar is an old tank with the temple of Aghōrēśvara near it.

General Description.

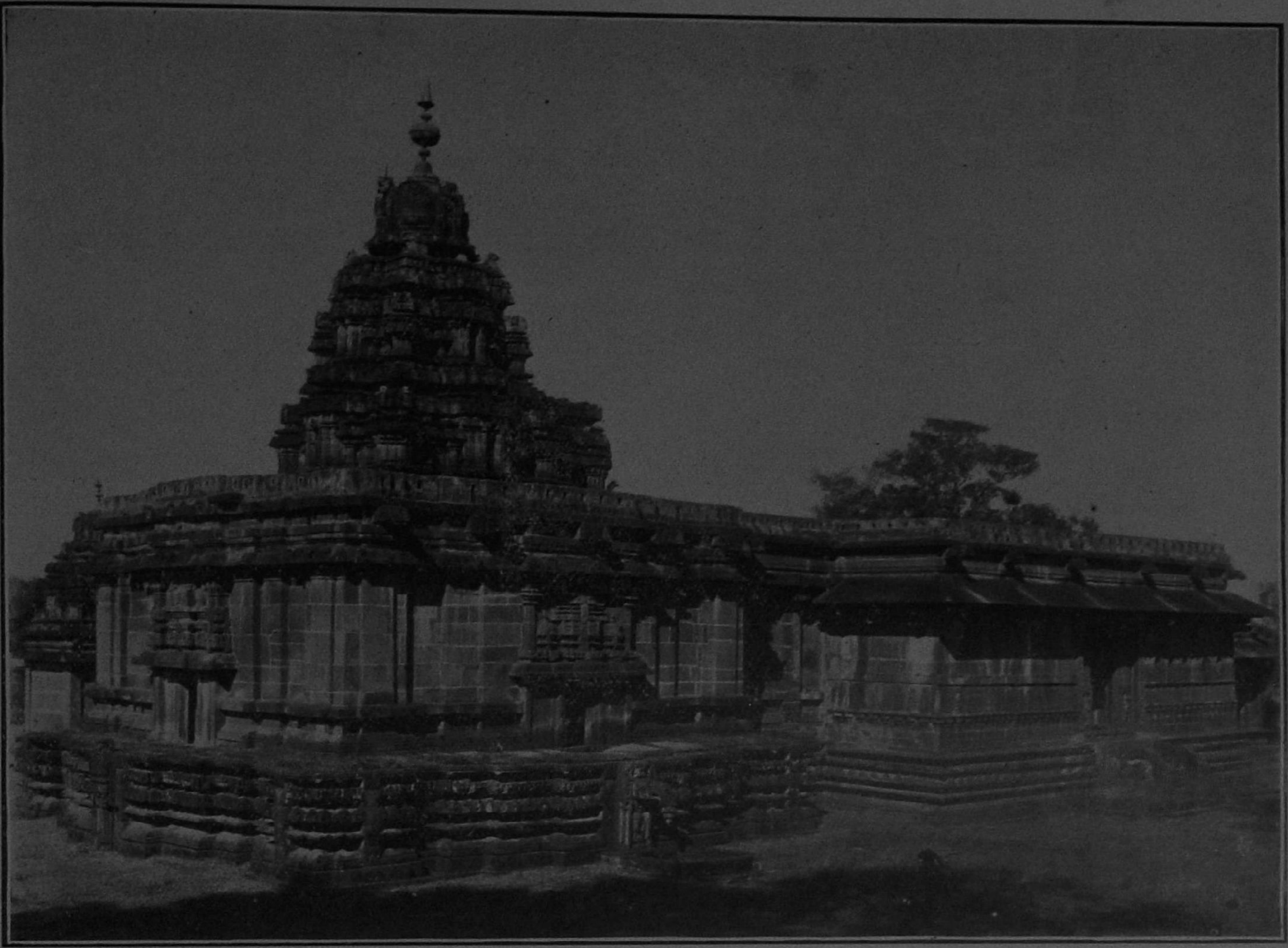
The temple now consists of three buildings enclosed within a compound wall of *jambiṭṭige* or laterite blocks. The wall appears to have had gateways on the north and south leading into the courtyard. In the yard are a Nandi pavilion, a small Pārvatī temple and a large stone building which is the temple of Aghōrēśvara. These structures are mostly of slightly greenish trap stone, hard to carve out, but fine grained and exceedingly well suited for the construction of a large and enduring structure.

The main temple has a garbhagṛiha, with a narrow pradakshiṇā branching from the inner sukhanāsi, two sukhanāsis and a very large hall or maṇṭapa with closed sides, which is also its navaraṅga. The building is well placed upon a high basement, which develops into a pradakshiṇā platform around the garbhagṛiha. Above the latter rises a stone tower of mixed Hoysaḷa and Dravidian type. The building is lofty and airy and is remarkable for its roominess and strength.

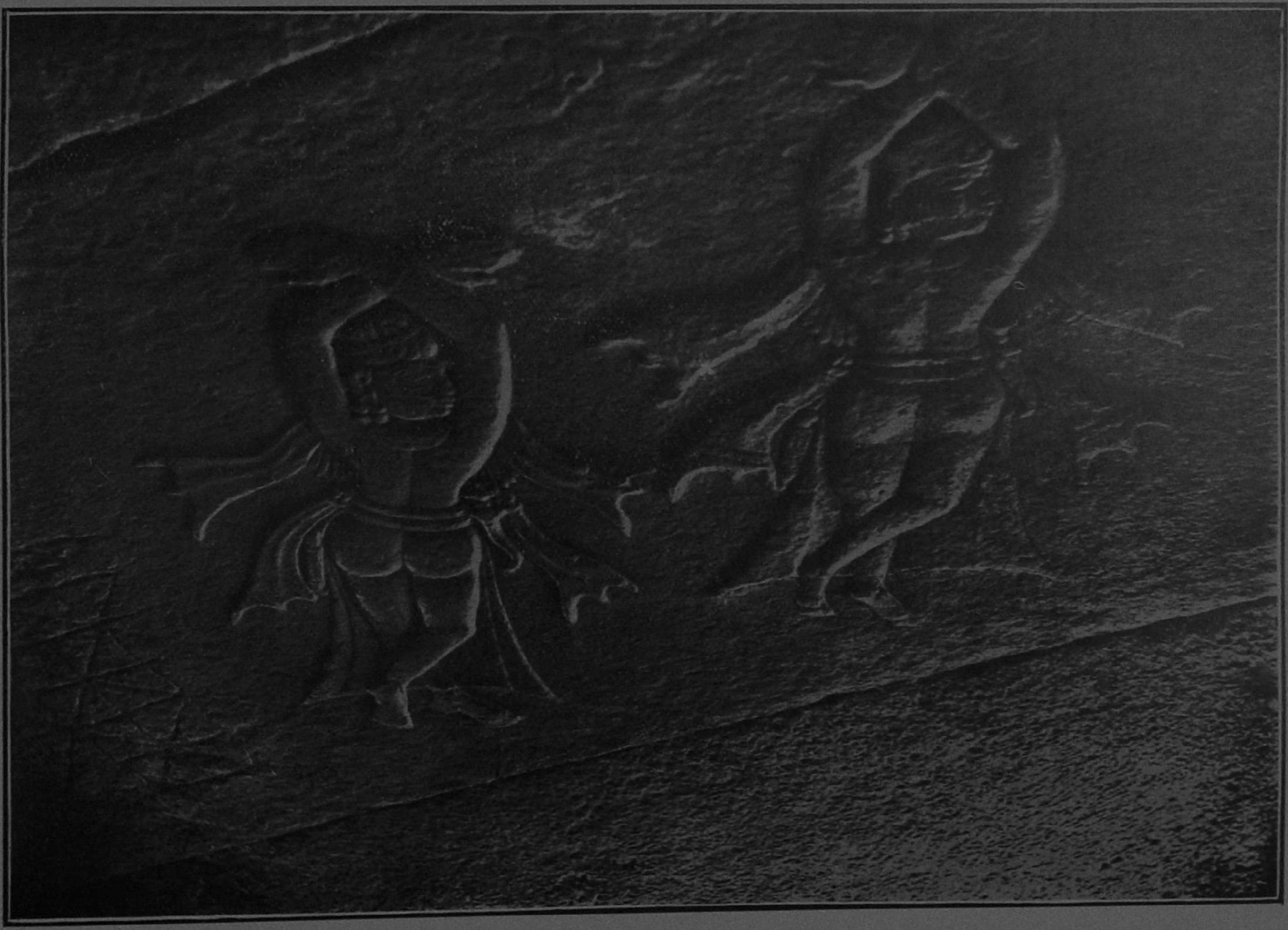
History.

No inscription recording the date of the construction of this temple has yet been found. A slab which looks like an inscription stone standing in the courtyard on the east of the garbhagṛiha has its surface chiselled off and shows no characters now. On the second cornice outside the north-east corner of the navaraṅga, there is a single line inscription in fine middle Vijayanagar characters stating that Âchāri Venkaṭaiya of Humbuchcha constructed the maṇṭapa, *i.e.*, the present navaraṅga. In the navaraṅga hall near the sukhanāsi doorway on the floor are two images (Pl. XII, 2) in low relief of bhaktas whose names are mentioned in Kannaḍa as Sadāśiva nāyakaṃ and Bhadra Nāyakaṃ. These must have been engraved between 1513 and 1545 A. D. Near them is a half engraved figure pointed out as of Huchcha (? Sannappa Nāyaka). On the sill of the sukhanāsi is a bhakta figure whose name has been lost. It might be, probably, Sadāśiva Nāyaka (about 1515-45 A. D.) Thus it is most likely that the temple was constructed about 1520 A. D. at the orders of either Sadāśiva or Sankaṇṇa I. The Naṅdi pavilion at the Pārvati temple must have also been constructed at the same time or slightly later.

The temple is a remarkable piece of work specially because it is the largest and finest example of the Ikkeri school of Architecture which appears to have flourished in the malnāḍ during the Vijayanagar period. It reminds us of the Śṛiṅgēri temple and of several characteristic features of Hoysaḷa architecture. It combines Hoysaḷa with Dravidian features and suggests that the architecture of the malnāḍ unlike that of the maidān was not overwhelmed by the southern or Dravidian style



1. VIEW FROM SOUTH-EAST (p. 39).



2. VOTIVE BAS-RELIEFS (p. 40).

but retained numerous features of the old Hoysaḷa style. To this style belong the fine little temple of Vidyāraṇyapura, the large but plain temple of Kaḷasa and other structures. It may as well be said that these belong to the malnāḍ school of architecture which is a development of the Hoysaḷa style, particularly as seen in structures like the Triśaṅkēśvara and the Akkataṅgi temples of Brahmagiri, Molakalmuru Taluk.

The Hoysaḷa features in the Ikkeri temple are:—

1. The high platform around the garbhagṛiha and its deeply cut cornices.
2. The stone tower.
3. The rounded and sixteen-sided fluted pillars of the navaraṅga.
4. The ornamentation and sculpture of the outside walls.

The Dravidian features of the temple are:—

1. The stories with doorways in the tower.
2. The square shape of the navaraṅga.
3. The numerous Dravidian pillars and pilasters of the composite lion bracket type in the navaraṅga.
4. The pradakshiṇā around the garbhagṛiha.
5. Two sukhanāsis.

An Indo-Saracenic feature is also seen in the arches of the windows and of the Nandi maṇṭapa.

Basement and Platform.

The temple is placed on a high basement and has thus a dignified appearance. The basement on the outside is about 6 feet high from the ground level and is made up of five cornices which have a Hoysaḷa look. Two of these have ornamental sculptures, the lower being a row of small kīrtimukhas with lion faces on top and the upper being one of rearing lions facing front with a slight outward incline. These lions lose their legs on the east and south faces of the garbhagṛiha and look like lion-headed serpents. Around the garbhagṛiha this basement projects a few feet (about 4 feet) outward forming a platform. This platform, though narrow, has all the look of a Hoysaḷa platform though the absence of steps leading up to it shows that it was never meant to be of use for circumambulation. On the east face of this platform is a carved panel with Indra riding the Airāvata while in the corresponding panel on the west is Varuṇa on a makara. Above Indra is an ornate *sōmasūtra* or water spout. The platform is shaped like an indented square and is more shaped that way than the garbhagṛiha itself.

Outer wall of Garbhagriha.

The outer wall of the garbhagṛiha is comparatively plain except for three niches inset in the east, south and west walls. These niches are broad and shallow and are surmounted by lion friezes and by towers of the pond and drum shapes. Near the top of the wall is a row of " S " shaped eaves projecting only about 10 or 12 inches through which appear ornate water spouts. The parapet which is one of brick and mortar is a recent construction.

The Tower of the main Temple.

The tower of the main temple which is more than 40 feet high from the ground is a stone structure in mixed style. It has two ornamental stories formed by rows of towers ornamented with rearing lions. The eastern arch of the lower storey has a doorway (*i.e.*, the first floor) leading to the large room inside the hollow of the tower. In front of the tower there is a stone projection in exact imitation of similar structures in the Hoysaḷa and Śriṅgēri temples. Above the tower rises a stone śikhara shaped like a bulbose dome with a kīrtimukha facing each of the four quarters. Above the dome is a metal kalaśa of modern design.

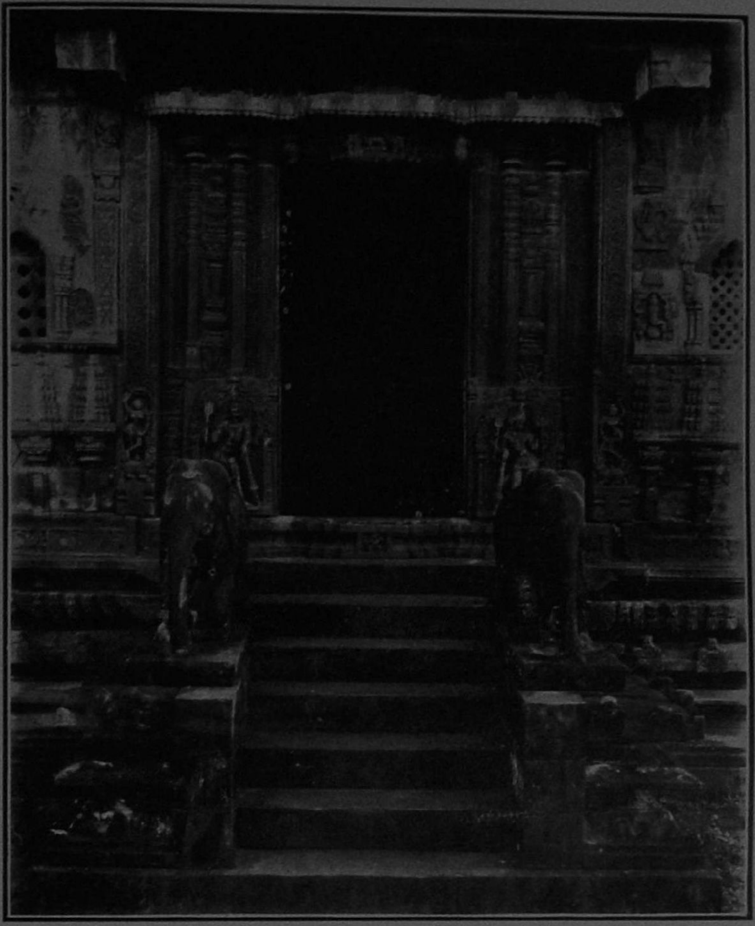
Outer wall of the Navaranga.

The outer wall of the navaraṅga which rises above the basement has many interesting features showing a mixture of various styles. It is full of ornamentation, though much of the latter is in low relief owing to the hardness of the stone. About half a dozen rows of sculptures can be distinguished on the walls. The lowest is a row of swans, interspersed with seated lions, monkeys, obscene figures and the like; the second is a row of indented square-shaped pilasters, each bearing an abacus with tower. These towers are in imitation of indented square-shaped Hoysaḷa towers with stone kalaśas and ornamented tapering vertical bands; the third is a row of windows shaped like arched niches containing perforated screens of stone. The designs of the latter are copies of the simpler forms of Hoysaḷa screens. Each niche has a towered canopy on top. Between the niches are a lower and an upper row of figures some of which are interesting. Commencing from the front or north doorway and running eastward clockwise, the lower row contains :—

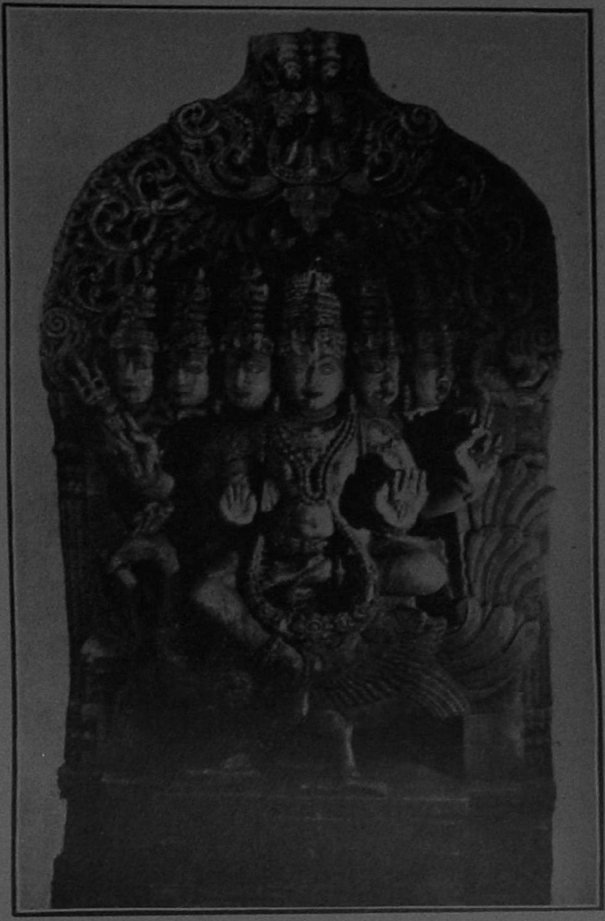
Yaksha, the eight Dikpālas each in the corner, and other figures like, standing Vishṇu, Hanumān, Rāma, Lakshmaṇa and Garuḍa, dancers and musicians, Harihara, Gaṇēśa, Bhairava, the Rudras, Daksha-Brahma, Agni; (East door end).

From the west doorway northward :—

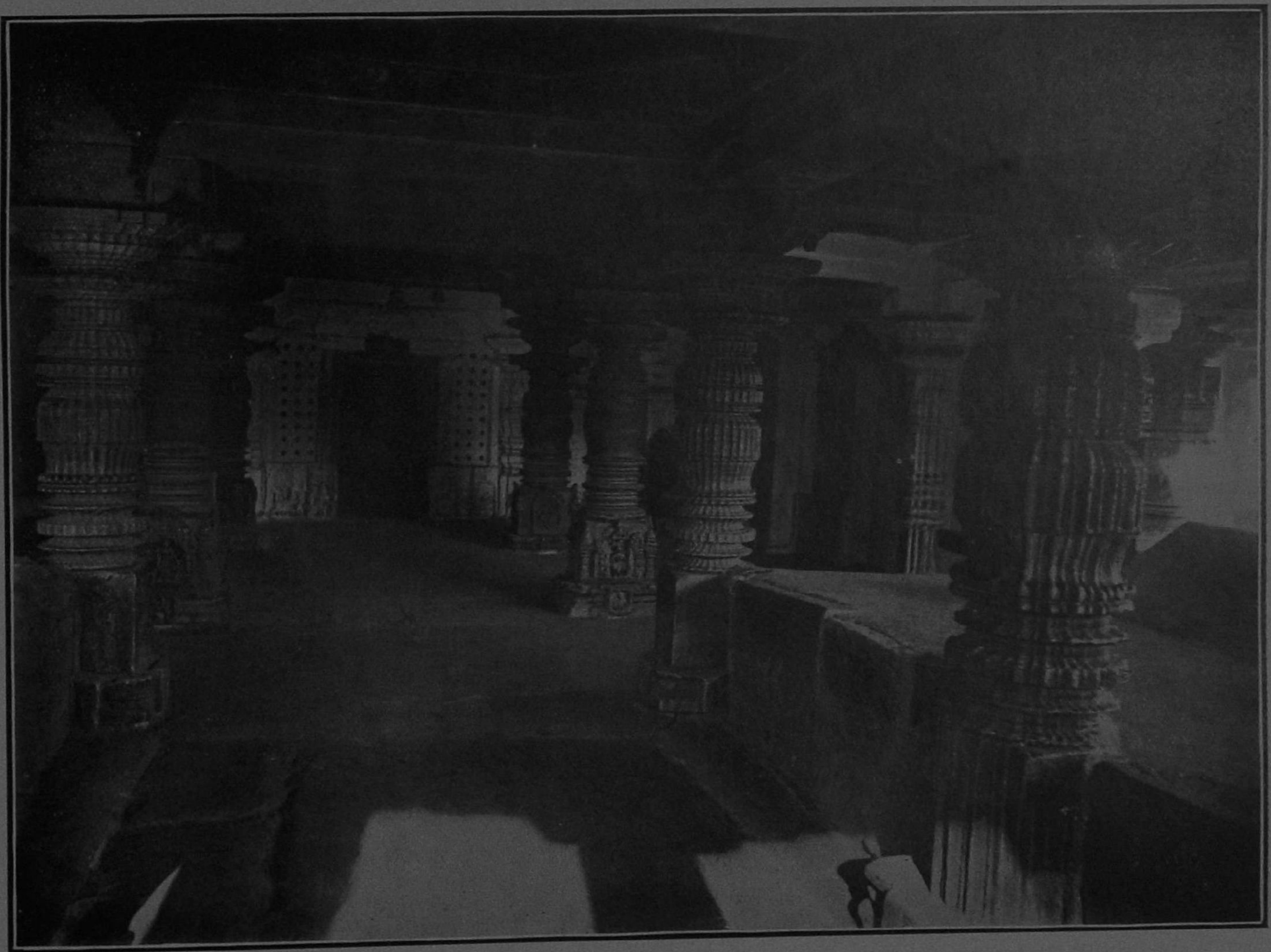
Dancing Kṛishṇa, Vīrabhadra, Viṭṭhala, dancers, Veṅkaṭēśa with Garuḍa and Hanumān, Yōgānarasimha, Kāḷiṅgamardana Chandraśēkhara, Gaṇēśa. The upper row has some curious sculptures like a yōgi riding on a tiger (?), half-swan Kinnarī with the lower part of the body formed of two swans, purushamṛiga worshipping liṅga, and swans, with the heads of varied animals like horse, lion, elephant, etc.; an elephant and a bull with common head, Nandi, etc. The fifth row is a frieze of flowers while the sixth is a representation of a parapet with leaf-shaped turrets.



1. AGHORESVARA TEMPLE, IKKERI: DOORWAY (p. 43).



2. AGHORESVARA TEMPLE, IKKERI: SHANMUKHA (p. 43).



3. ISVARA TEMPLE, ANEKONDA: INTERIOR VIEW (p. 55).

Navaranga Doorways.

The doorways of the temple are large and finely carved, the best being the sukhanāsi doorway. They combine Hoysaḷa and Vijayanagar features. On either side of the steps leading up to the main doorway on the north (Pl. XIII, 1) is a fine large elephant, while on the east and west yāḷis take their place. On the sill is a trumpeteer, while the jambs have elegant Śaiva dvārapālakas with indented square-shaped pilasters and bands of floral and scroll work running up their length. Outside each jamb runs a fine vertical scroll band borne up by a lady standing on a makara. On the lintels of the doorframes is seated Gajalakshmī, a feature noteworthy since the Ikkeri Nāyaks became Vīraśaivas in later days. Above the lintel is again a row of turrets as in the Hoysaḷa doors.

The eaves of the navaraṅga are straight and flat and make no effort to imitate wood-work, but they are firmly placed supported by cross beams above the main beams. In the upper corners, however, are ornamental cobras. The parapet above is characterless.

The Navaranga.

The navaraṅga which is a large pillared hall of about 55 feet square is one of the largest found in any old stone temple of the State. It has a low and narrow platform, about 2½ feet wide and as much high, running around the inside, and its inner face is well ornamented with a row of swans, flowers, etc.; 14 pillars arising from the platform are built into the wall; each one of them appears to have a different shape though they are all Dravidian in form and are based upon variations of the indented square plan. The 12 pillars of the outer square of the navaraṅga are of different shape. In the ornamentations above the cubical lower moulding rises a slightly tapering shaft with 16 fluted sides. Rows of peepul (Aśvattha) leaves and beaded pendants break the monotony of the shaft above which is a potshaped moulding bearing the wheel and umbrella abacus on the top. These pillars remind us strongly of the fluted pillars of the early Chālukyan style. The four central pillars, however, have a different shape—they are very similar to the rounded Hoysaḷa pillars except that instead of the polished roundness, we have a 16-sided fluting closely resembling it but the mouldings are the same, *viz.*, the disc, the wheel, the bell, the pot, the tyre and the umbrella abacus. The bracket capital bears a hooded cobra coiled on each front.

Against the south wall of the navaraṅga, stand four towered niches, between which are five lion-bracketted pilasters. In the niches are the following images in order from the east:—

1. Shaṇmukha riding on a peacock. (Pl. XIII, 2.)
2. Gaṇēśa.
3. Mahishāsuramardinī in standing posture.
4. Bhairava.

Nos. 3 and 4 are evidently small images imported from elsewhere after the originals were lost.

The navaraṅga ceilings are all flat—the central one only having noteworthy ornamentation in the shape of a fine padma with a pendant surrounded by a frieze of peacocks, carved on the lower face of the central slab. On the floor of the navaraṅga lie prostrate six bhakta images in low relief, three of which have already been mentioned.

Sukhanasi.

The doorway of the outer sukhanāsi is perhaps the finest in the temple. Its design is very similar to that of the north navaraṅga doorway except that the dvārapālas are much larger and the pilasters shorter. It is about 10 feet × 5 feet as are also the other doorways of the temple. From the outer sukhanāsi which has nothing noteworthy, a plainer doorway leads to an inner vestibule or sukhanāsi which is peculiar to this building. From it starts a narrow pradakshiṇā about four feet wide and runs around the garbhagṛiha. In the inner sukhanāsi are six tall rough-hewn stone pillars which serve to bear up the weight of the tower above. Only two of these near the sukhanāsi doorway are ornamented with turreted pilaster design. In the middle of this chamber is placed an image of Nandi, about 2½ feet high, made of spar or alabaster. It is semi-transparent.

Garbhagriha.

The garbhagṛiha which is about ten feet square has a small liṅga on a small pīṭha installed on a large pīṭha which might have originally borne a larger liṅga. The larger pīṭha is about 8 feet × 5 feet, and has a frieze of 32 figures of seated Durgās. Each of these has six hands holding abhaya, khaḍga, bāṇa, dhanus, pāśa, and padma with a peacock on the pedestal of each (Kaumārī ?).

Parvati Temple.

Directly to the west of the main temple of Aghōrēśvara stands the temple of Pārvatī built in a similar style but with smaller dimensions and fewer sculptures. It has a garbhagṛiha, a sukhanāsi, a small navaraṅga without pillars and a mukhamaṇṭapa closed on three sides and open in front. Outside the garbhagṛiha the walls bear turreted pilasters, padmas and swans in imitation of the main temple. The tower also is in imitation of that of the main temple. The pillars and pilasters of the navaraṅga are Dravidian in form with brackets formed of heroes riding on lions which rear up on the backs of elephants. The doorframe and perforated windows of the navaraṅga, however, are shaped like pointed arches showing Indo-Moslem influence. Around the mukhamaṇṭapa is the usual stone bench as also around the navaraṅga.

The image of Pārvatī has an unworked tōraṇa and a broken nose and is evidently not the original image of the temple. The original liṅga of the main temple, two images of its navaraṅga niches and the original Pārvatī image have all disappeared and been substituted by later images. On the sill of the navaraṅga is a bhakta-vigraha with the Kannaḍa inscription 'Bhadrappa Nāyakaru.'

The Nandi Mantapa.

There is a square Bull pavilion facing the Aghōrēśvara Liṅga which is uniqe in its design and execution. On a platform about four feet high, are seven pointed arches of stone, the walls between which are ornamented with indented square-shaped Dravidian pillars borne on the heads of groups of lions. On the walls are sculptured the images of drummers, dancers, attendants, Kāḷiṅgamardana, etc., and above the walls project straight-shaped eaves. Further up there is a parapet of trefoil discs.

Five steps supported by yāḷis lead up into the maṇṭapa in which is kept a magnificient stone bull, about 11 feet long and 10 feet high.

KELADI.

Situation.

About five miles to the north of Sāgar is the village of Keḷadi which was formerly a flourishing town and for some time in the 16th century the capital of the Keḷadi Nāyaks who were vassals of the Vijayanagar Empire. At almost the northern end of the village is a large courtyard enclosed in modern tiled verandahs. In the middle of the courtyard stand three temples consisting of a Rāmēśvara temple in the centre with Vīrabhadra to the right and the Dēvī temple to the left. The latter is a separate building built apart. But the other two touch each other and have a common railing between them.

RĀMĒŚVARA TEMPLE.

General Description.

The Rāmēśvara temple which is the more important and earlier of the two is a medium-sized structure built completely of greenish grey stone in the mixed Hoysaḷa-Dravidian style which was prevalent under the Ikkēri Nāyaks. It consists of a small garbhagṛiha with a pradakshiṇā, a small navaraṅga with two pillars only and a mukhamaṇṭapa.

History.

No definite inscriptional evidence about the construction of this temple is available. A number of bhakta relievos appear in the eastern and western parts of the navaraṅga, a few only of which are named. Traditionally, this temple is said to have been built by Chauḍappa Nāyaka, a Vijayanagar officer who got Keḷadi and the neighbourhood as a hereditary kingdom from the Emperor. Chauḍappa Nāyaka ruled between 1499-1513 and the temple must have been built in his last days, before the capital was transferred to Ikkēri.

Outer View of the Garbhagriha.

The western part of the temple, enclosing the garbhagṛiha is square in plan and raised on a platform, about 2¾ feet high. The latter is adorned with four cornices, one of which is ornamented with low relief sculptures of drummers, dancers, etc. The wall above, it has square pilasters in the corner and is practically plain except for the following sculpture. In the east wall in very low relief are carved Kaṇṇappanayanār, Garuḍa and Hanumān fighting for a fruit, camel, elephant, yāḷi, obscene figures, elephant killing a man, Rāhu attacking the disc of the moon in which is a stag. West wall: A drummer with ḍavaṇe. North wall: Rāmēśvara seated in yōgāsana, between Hanumān and Garuḍa. The eaves are straight and above them a row of small sculptures consisting of Vīrabhadra, Tāṇḍavēśvara, Pārvatī, Mōhinī, Vēṇugōpāla, Kāḷiṅgamardana, Bhairava, etc. None of these sculptures is of any beauty or importance. Above the garbhagṛiha is a stone tower, square in plan, with bulls in the corners and a metal kalaśa on top.

Outer View of the Mantapa.

The basement described above continues to run around the temple. Above it is a row of pilasters surmounted by turrets of varying shapes. Most of these are Dravidian in form and have either the square-planned or the boat-shaped śikharas. On their bases are found a few minor sculptures like swans, Hanumān, etc. The entrance into the maṇṭapa has no porch, but steps are flanked by projecting basements which might have borne stone elephants. Directly above this entrance in the parapet is a niche containing a male goblin, rather realistically shaped.

Mantapa.

The maṇṭapa is an open pavilion four aṅkaṇas long and three broad with a stone bench running around it except at the three entrances which give admission to it on the east, south and north. At its western end are two towered niches containing Gaṇapati and Mahishāsuramardinī.

Pillars and Ceilings.

There are six large and 12 small pillars in the maṇṭapa. Some of the smaller ones which stand on the benches have on their outer faces lion brackets. The larger ones are of the 16-sided type with cubical mouldings. The ceilings are all plain except for the central one bearing nine padmas.

Navaranga and Pradakshina.

The navaraṅga doorway which has Śaiva dvārapālas on the jambs and Gaṇapati on the lintel is comparatively plain and leads to a small hall or navaraṅga whose roof is borne upon two 16-sided fluted pillars. From this hall extends a narrow pradakshiṇā, the eastern entrance to which is closed up and converted into a room. In the navaraṅga is a bull with conventionalised dewlap. Just in front of the bull on the floor is a relievo bhakta-vigraha of some nāyak whose name is uncertain. Two bronze images, of Śiva (abhaya, khaḍga, deer, dāna) and two-handed Pārvatī, are kept in the navaraṅga.

Garbhagriha.

The garbhagṛiha is entered by a small plain doorway with Rāmēśvara on the lintel (standing Śiva: abhaya, padma, deer, dāna). It contains a polished liṅga, about 2½ feet high.

VĪRABHADRA TEMPLE.

General Description.

The Vīrabhadra temple is nearly similar in form to the Rāmēśvara temple, the main difference being that the navaraṅga has in its centre a depressed pātāḷāṅkaṇa.

History.

It looks very probable that the Vīrabhadra temple was built by one of the Bhadrappa Nāyakas of the Keḷadi dynasty. On the assumption that the Rāmēśvara temple was built by Chauḍappa about 1512 A. D. we are led to infer that his brother Bhadrappa Nāyaka might have put up the Vīrabhadra temple. Since one of the ceilings of this temple contains a gaṇḍabhēruṇḍa bird very prominently, the crest particularly of Achyutarāya, this temple might have been built between 1530 and 1540 when Bhadrappa and Achyutarāya were both living. The difference of a generation between the Rāmēśvara and Vīrabhadra temples is also quite likely.

Outer View of the Garbhagriha.

The garbhagṛiha of the Vīrabhadra temple is very similar to that of the Rāmēśvara temple except that the basement has a larger number of small relief sculptures and the wall has a few more pilasters. The most interesting of the sculptures of the outer wall is the relief image on the west wall. It is popularly pointed out as Vāstupurusha (Pl. XIV, 3). He is a fat figure with two elephantine legs and tail and his hands are shaped like elephant trunks. His face is that of a lion with a longish beard and his belly is covered with seals. To the right is a boy with lifted hands seated between a man playing on a vīṇā and a woman offering him a toy. On his left stands Mōhinī with a mirror dressing her hair while Bhasmāsura dances near her. To the right of the panel is shown in relief a measuring rod, 36 inches long, divided into lengths of 8 inches, 4 inches, etc. Outside the Vāstupurusha group are eight small panels containing obscene and other figures. The tower is a little shorter than its neighbour.

Outer View of the Mantapa.

Here also there is a successful imitation of the basement and railings of the Rāmēśvara temple. The chief difference consists in the larger number of small sculptures and the eastern porch which is the only one of its kind in the temple. The porch has sixteen-sided fluted pillars with cubical mouldings, rounded imitation Hoysaḷa railings and a padma ceiling.

The Navaranga.

As already mentioned, the larger part of the navaraṅga is a low pātāḷāṅkaṇa around which is a stone platform corresponding in level to the floor of the neighbouring navaraṅga. The wide span of the nave which is about 14 feet and its greater height give it a better appearance. On its north is the outer face of the railing of the Rāmēśvara temple bearing turreted pilasters and niches. The opposite railing on the east is also similarly sculptured on the inside; and the north-west corner is pierced by a narrow passage leading to the space between the two garbhagṛihas. Against the west wall of the navaraṅga are found two large images of Dakshabrahma—human body with goat head, a kamaṇḍalu on the right and a mace (?) on the left—and Narasimha (5 feet), both standing with folded hands.

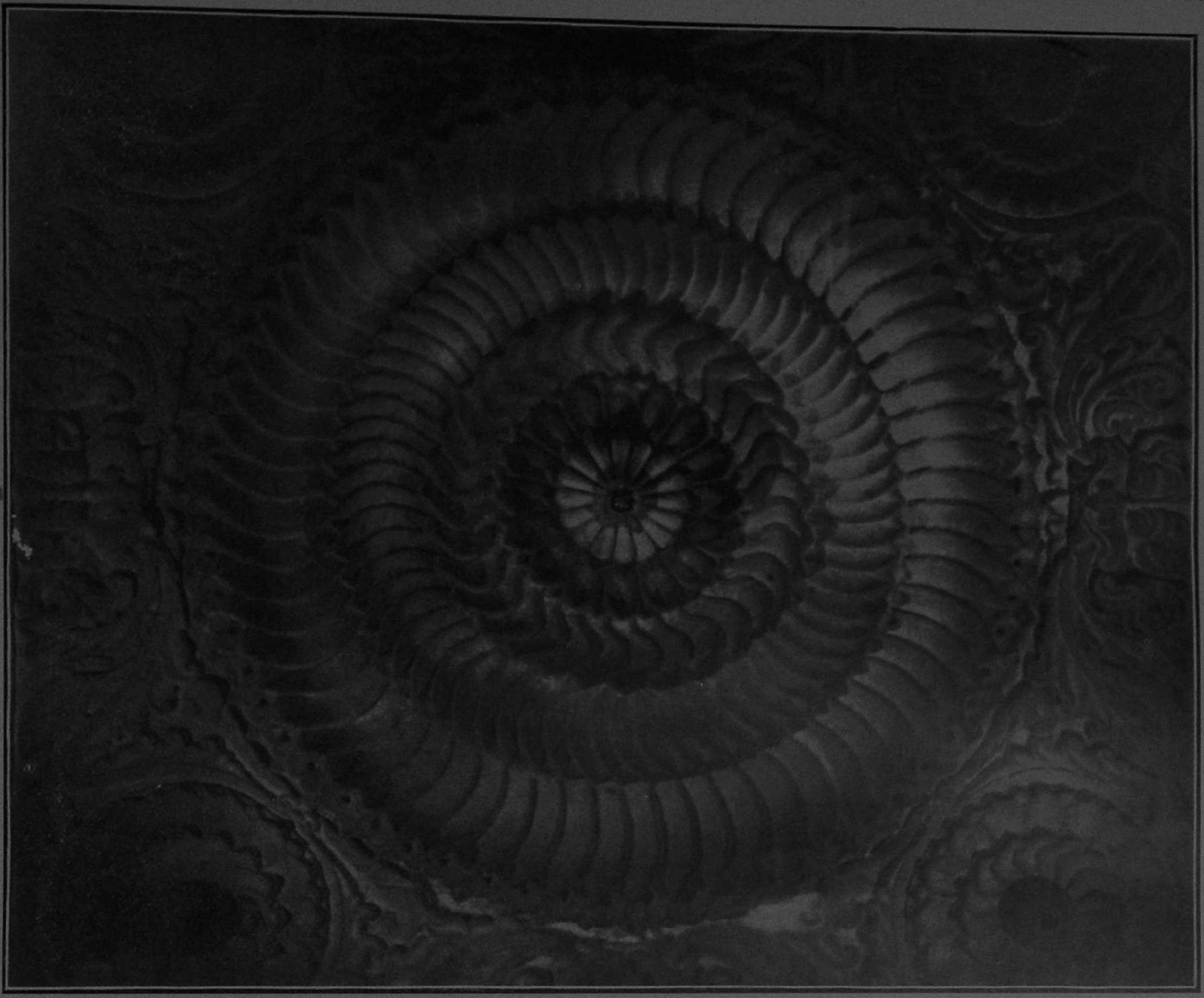
Pillars.

There are eight pillars in the maṇṭapa, six of which are square in plan with lion brackets, the other two being fluted sixteen-sided ones with subsidiary pilasters. Some of the faces of the pillars contain interesting sculptures; among these may be noticed: (1) a swan with elephant face; (2) a yōgi on whom a tree is growing, the group being surrounded by six monkeys in worshipful attitudes; (3) a towered canopy under which is seated on a bench a bearded chief (Pl. XIV, 2) holding up a flower and wearing a low ribbed conical cap, *uttarīya* and *dhōti*, and supported by a long-coated attendant on either side. It is possible that this is the representation of the builder of this temple, perhaps Bhadrappa Nāyaka.

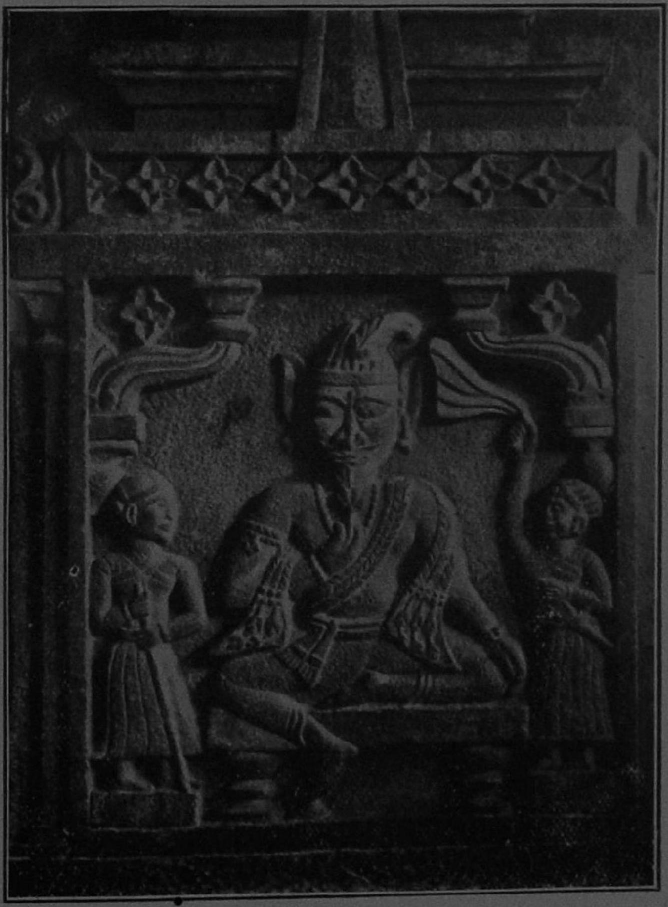
Ceilings.

The ceilings of the maṇṭapa which are twelve in number are tastefully designed and skilfully executed. They consist of padmas or ornamentally twisted bands, set in circles in the outer ring. The central ceiling consists of a large slab with ten panels containing Sūrya, surrounded by the other Grahas. Among these are deities riding on—(1) deer (Chandra), (2) elephant, (3) lion, (4) a flower (5) vyāla, (6) a hill, (7) man, (8) bull. The sun is surrounded by radiant rays and is driving in a chariot drawn by horses. On either side of the navagraha panel is another with five- or seven-hooded cobras whose coils form highly ornate designs.

The ceiling to the east of the central one has a large relief representation of Gaṇḍabhēruṇḍa or the two-headed eagle which is represented as flying bearing a tusker elephant in each of its two talons, while each of its two beaks holds by the snout a lion which in its turn is trampling on a trumpeting elephant; the group is exactly like that appearing on some of the varāhas of Achyutarāya and is much grander than the simple double-headed eagle adopted for the Mysore crest after 1881 A. D.



1. A CEILING (p. 49).



2. RELIEVO PORTRAIT OF A CHIEF (p. 48).

3. VASTUPURUSHA (p. 47).

Navaranga and Pradakshina.

The doorway whose jambs are supported by fine Dravidian pilasters borne on bases ornamented with elephants and lions, has Gaṇēśa on the lintel and a canopy surmounted by five towers above. The navaraṅga is narrow and small and has a continuation in the pradakshiṇā. The ceiling of the navaraṅga has, however, a beautiful lotus (Pl. XIV, 1) with more than 250 petals.

Garbhagriha.

The garbhagṛiha is a plain commonplace room containing a small image of Vīrabhadra which has nothing remarkable about it.

Dhvaja Stambha.

Opposite to the eastern porch of the Vīrabhadra temple stands a large pillar of about 25 feet which according to the inscription was constructed in Śaka 1603 or 1681 A.D. As usual, from bottom to top it progresses from a square through an octagon and a sixteen-sided shaft to a circular wheel, above which is the abacus bearing under a small stone canopy a bull. On the four lower panels of the pillar are the following figures:—

West	Gaṇēśa with a royal party of five persons below the pedestal (a lady with her son and two female and male attendants, evidently the person who set up the pillar).
South	Śiva and Nandi.
East	Pārvatī.
North	Bhairava.

PĀRVATĪ TEMPLE.

This is a small building with the old back portion of stone and the front modern portion of brick. On the west wall is carved an Umāmahēśvara group. The stone portions consist of a garbhagṛiha containing a two-handed image of Pārvatī surrounded by a pradakshiṇā. On the east stone wall which forms the western boundary of the modern maṇṭapa, there are a number of well carved panels consisting of Bhairava, Shaṇmukha, Gaṇēśa, Śiva dancing on Andhakāsura with Nandikēśa beating time on mṛidaṅga. Above this row are carved smaller sculptures among which are purushamṛiga worshipping a liṅga, saint Kaṇṇappa, Gajalakshmī and a warrior and lady conversing.

The front maṇṭapa is, on the inside, a finely carved wood-work with a large number of wood carvings among which are the eight Dikpālakas and other deities.

Courtyard.—In the compound are now found a Hanumān, two sets of Saptamātṛikas, two vīragals, one of which has an inscription, and a number of stray sculptures.

HARIHAR.

HARIHARĒŚVARA TEMPLE.

Situation. Near the bridge across the Tungabhadrā which connects Mysore with the Bombay Presidency, about 50 yards from the river bank stands the temple of Harihara with its minor shrines and appurtenances.

General Description. The compound of the temple is entered by a mahādvāra but instead of the old compound wall there is a ring of houses irregularly built and making the whole view ugly. In the centre of the yard is the temple with a brick tower, the rest of the building being of soapstone. It has a garbhagṛiha, a sukhanāsi, a navaraṅga with theree doors, the north and south ones having porches. To the east of the navaraṅga extends a large mukhamaṇṭapa which has five entrances. This pillared hall is in the shape of a square with each angle having two indentations. It resembles in size and height the Kaiṭabhēśvara temple which is slightly smaller. To the north of this maṇṭapa is the old Lakshmī temple and local people state that there was on the south a corresponding temple of Pārvatī; but no trace of the latter is seen. On the south, however, there is a mahādvāra and it is said that there was another on the north corresponding to it. A number of smaller shrines are found around the temple.

History. A close study of the inscriptions found in the neighbourhood, more than 60 in number, shows that the god Hariharēśvara was in existence about 1100 A.D. What exactly the temple was like, it is not possible to state now. But several Pāṇḍya rulers of Uchchaṅgi like Vīra Pāṇḍya and Vijaya Pāṇḍya, the Kalachurya Bijjala, the Hoysaḷas, the Yādava Kanhara and the Vijayanagar emperors have given endowments to the temple and the Brahmans of the place. An inscription of 1124 A.D. mentions that Permadi (perhaps an officer under Jayasimha) built a temple which was not successful. So, Pōlāḷva Daṇḍanāyaka, an officer under Narasimha II Ballāḷa, rebuilt the whole temple and provided it with 115 golden kalaśas. Emperor Narasimha endowed the temple with grants for its upkeep. About 1268 A.D. Sōmanātha, another Hoysaḷa officer, built the mahādvāra with several stories and golden kalaśas. He takes the opportunity to describe the temple of Sōmanāthapura which he constructed. It is said that the Harihara temple suffered much under the Moslems and that the main image was mutilated. For some time, a smaller image was being worshipped. More recently, probably in the Mahratta time, fragments of the original image were found and joined together and the image was installed in its proper place.

Main Temple. Back View.

The main temple has a square garbhagṛiha, with projections for the niches. To its east is the square navaraṅga. Of its walls the original upper portion is all damaged and rebuilt of brick. Additional shrines are built on the south-west and north.

Basement.

There must have been formerly a stone platform on which the temple was constructed. Portions of it are now just visible above ground. The basement which has five rows of cornices has the upper ones unworked, while below are two friezes, one of a creeper scroll with flying gods in the convolutions and another of swans.

Wall.

On the wall are small niches on the south-west and north. These are now empty. The rest of the wall is ornamented with a long row of turreted canopies, under each of which is a small figure like Gaṇēśa, Gāyatrī and so on. These figures are small and unobtrusive.

Tower.

The cornice is only about a foot broad with a deeper " S " form than usual. It is doubtful if the temple, as originally built, had a stone tower. But the original tower, whether of brick or of stone, has disappeared and has now given place to a brick and mortar structure of the Pāḷḷegār period with pointed arches and stucco figures adorning it and a roundish śikhara on top.

South and North Porches.

The south porch is a structure of one aṅkaṇa which, owing to the length of its beams and the width of its eaves, is quite large. It has a stone bench running on both sides with round bell-shaped pillars supporting the roof. The basement is ornamented very much like that of the mukhamaṇṭapa and the ceiling has nine padmas. The north porch is exactly similar to the south one, but has two entrances on the west and east while to its north is a shrine of Kālabhairava with a fine Hoysaḷa doorway bearing an inscription on its lintel.

Front Mantapa. Basement and Railings.

As already described, this is a large and comparatively high-pillared pavilion with an indented square plan. The basement has a frieze of creeper scrolls below with flying gods as on the garbhagṛiha, but above it, as at Bēlūr and Haḷebīḍ, is a row of elephants and horses ridden by soldiers with, here and there, a camel. Above these friezes is found a row of pilasters with curvilinear step-pyramids above them. In the spaces between the pilasters are smallish images of gods and goddesses. Between the towers are rearing lions. Above the turrets there is a slanting railing with round double pilasters and figures of gods, musicians and dancers in the interspaces. Indecent figures are comparatively rare. The upper edge of the railing has a narrow scroll frieze.

Front Mantapa. The top.

The eaves of the maṇṭapa as also of the porches project about four feet broad from the beam and have on the under-surface imitations of wooden beams and rafters decorated with small flowers. Above the eaves is a parapet most of which is unworked. But where it is worked it has a row mostly containing lions fighting Saḷa or slaying elephants. Above them is a row of kīrtimukhas tastefully worked in a few instances but mostly bereft of the main figures.

Inner View and Pillars.

The inner aspect of the mukhamaṇṭapa is roomy and inviting. It has more than 60 pillars, every one of which is of the lathe-turned bell-shaped type. But since the girth is large, the mouldings have a squattish appearance and they are inferior in design to the fine polished pillars of Kubaṭūr.

Ceilings.

All the ceilings except the central one are flat and divided into squares containing padmas. The navaraṅga ceiling appears to have originally had Harihara surrounded by the Dikpālakas. All these figures have now disappeared.

Navaranga Doorways.

The doorways of the navaraṅga are large and finely ornamented with pilasters and about a dozen vertical bands of floral and scroll work rising up above them. The lintel has a Gajalakshmī flanked by lotus buds. And on the architrave there are five turrets. The south and north doorways are similar to the front one but are encrusted with whitewash.

Navaranga.

The navaraṅga is a hall about 25 feet square with four bell-shaped well ornamented pillars. The flat central ceiling has the Dikpālakas around it, while the Harihara figure which occupied the centre is now housed in a separate building to the north-west of the main temple. In the west wall of the navaraṅga, there are two plain niches which are now empty. Originally, they might have contained Gaṇapati and Mahishāsuramardinī.

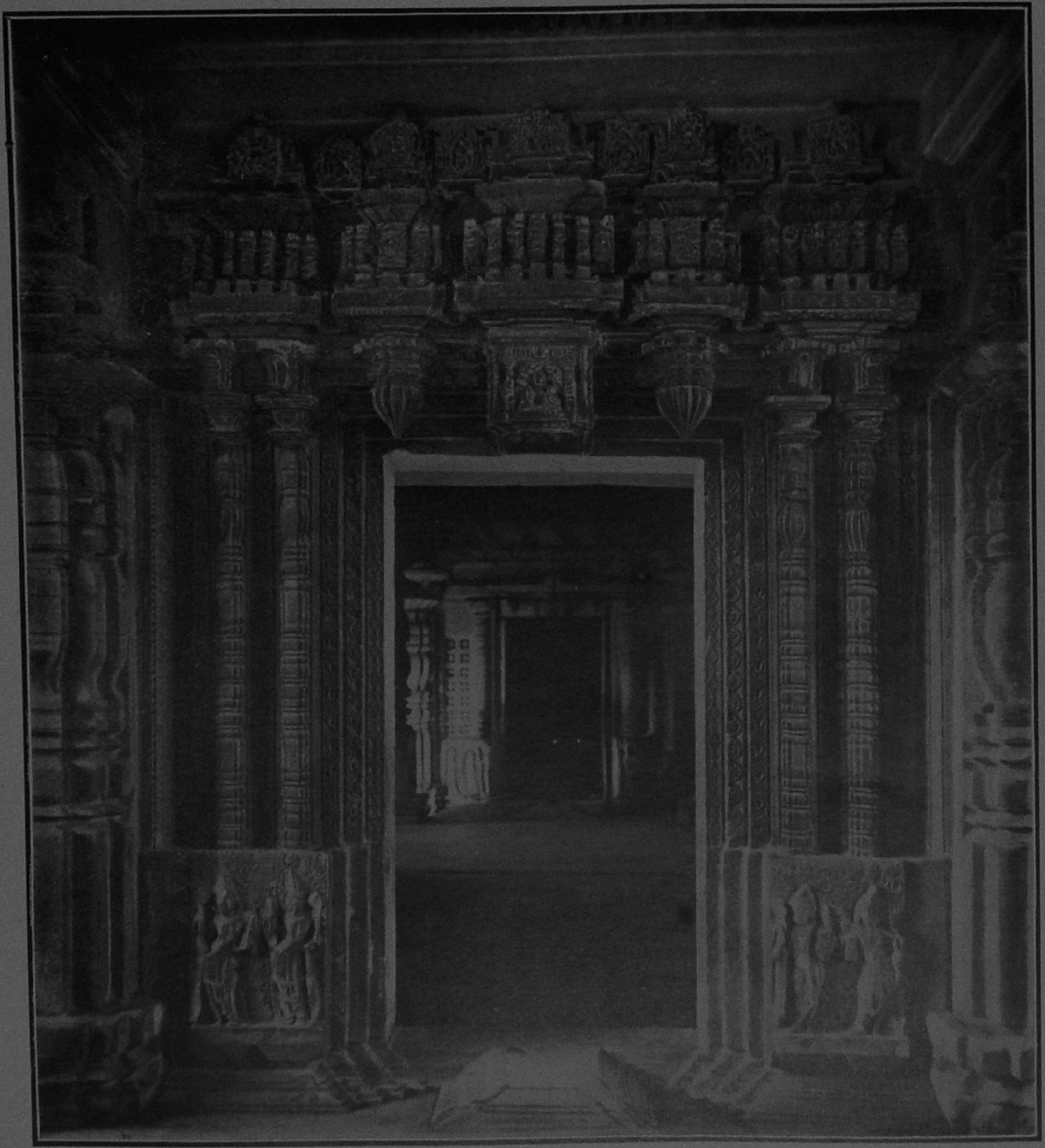
Sukhanasi.

The sukhanāsi doorway (Pl. XV, 1) which is flanked by dvārapālas and by Śiva on the right and Kēśava on the left has perforated screens of a simple floral design on either side. There is nothing remarkable about the sukhanāsi. The garbhagṛiha doorway is also comparatively plain and appears to have been left unfinished; its lintel and the spaces meant for the sculptured band are empty.

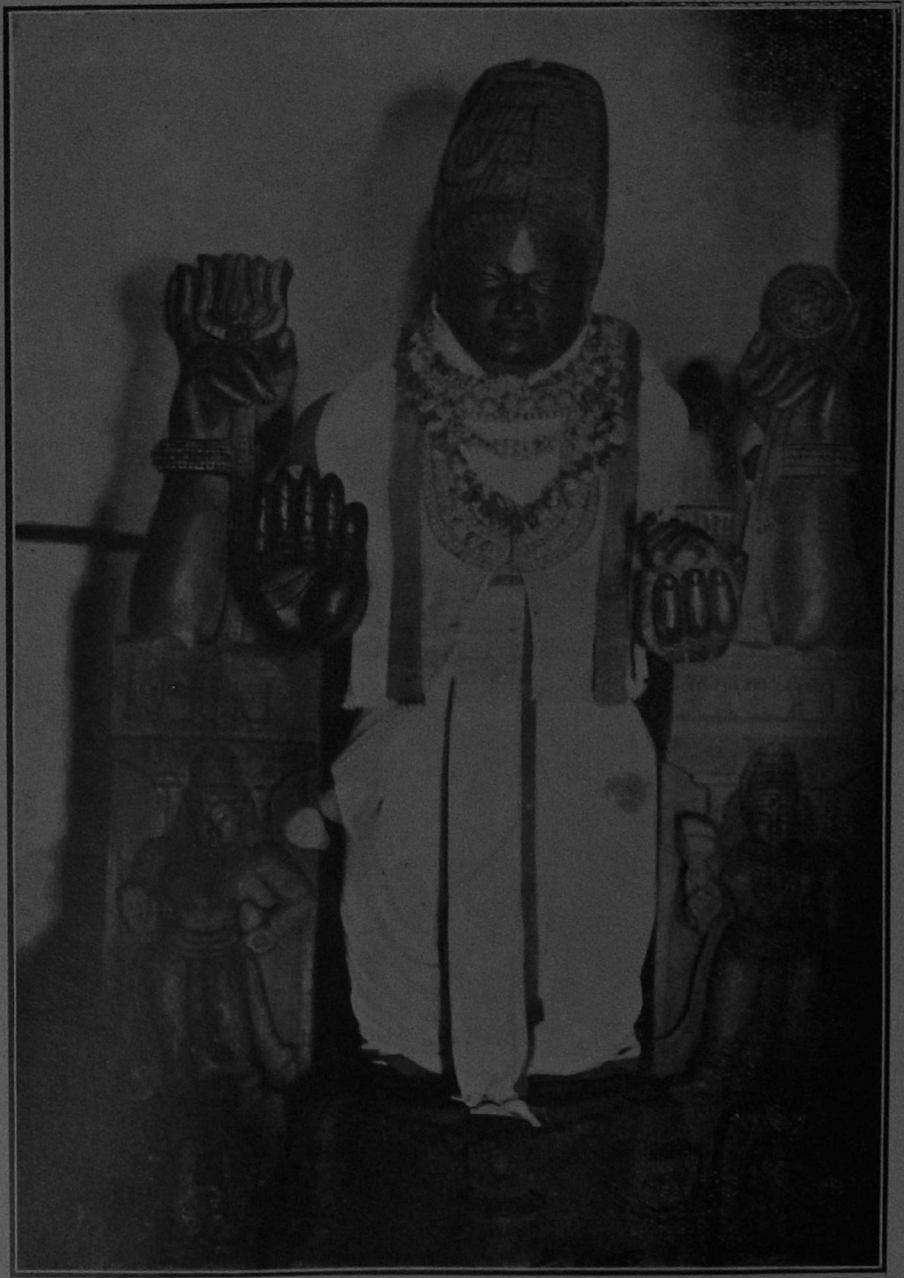
Garbhagriha: Main Image.

In the garbhagṛiha stands the image of Harihara (Pl. XV, 2) which is a little larger than life size. It wears a makuṭa showing jaṭā on the right side and kirīṭa on the left. Its hands are thus disposed: abhaya, triśūla, samhāra chakra and śaṅkha. The two back hands are supported on low pillars each of which has a shortish and broadish figure of a consort in relief. The ankles and feet

HARIHARESVARA TEMPLE, HARIHAR.



1. SUKHANASI DOORWAY (p. 52).



2. IMAGE OF HARIHARA (p. 52).

Mysore Archæological Survey.]

of the image which are perhaps damaged are imbedded in a low pīṭha and thus made invisible. Except for the face which has a realistic appearance, the figure and its limbs are badly proportioned and finished. There is no tōraṇa over the image as is usual in Chālukya and Hoysaḷa sculptures. It is probable that the head hails from Chālukyan times and is provided with a body made in the Pāḷḷegār period.

LAKSHMĪDĒVI TEMPLE.

This is a smaller temple built at about the same time as the larger one. It has on its railings similar turreted pilasters but flowers take the place of sculptured figures. The mukhamaṇṭapa which is shaped like an indented square has four bell-shaped central pillars, while the pillars on the side benches have 16-sided flutes. The ceilings have similar padmas, only the central one having a dome with a design similar to that at Kubaṭūr. In the west wall of the maṇṭapa there are two niches, the original images of which are lost. A plain doorway with two simple perforated screens opens into a small garbhagṛiha whose original Lakshmī image has been lost and has been substituted with a marble Mahishāsuramardinī by an officer of the Peshwas. The tower, like that of the main temple, is a brick structure of recent times.

Mahadvara.

The eastern mahādvāra which was constructed by Sōmanātha with five stories has lost its tower and is now a mere maṇṭapa with round and fluted pillars. Mahādvāras similar to this exist to the south and north of the temple and the northern one has been constructed into a store house.

On either side of the eastern mahādvāra inside the compound is a dīpastambha column made up of scores of layers of stone slabs. The bottom is large and eight-sided and the pillar tapers gradually till the top. A number of brackets curl up from all sides of the pillar and on them are incense oil cans for the lamps. They remind us strongly of similar structures in Maharashtra and are probably the contribution of the Yādavas or the Mahrattas.

Other Antiquities.

The Kālabhairava shrine which is attached to the north porch of the main temple was robbed of its original image. The Saṇṇa Harihárēśvara shrine, in building which a small Hoysaḷa doorway and pillars have been used, contains a small image of Harihara which is said to have been removed from the central panel of the navaraṅga.

The Badabandēśvara was a large liṅga probably rescued from some ruined temple. It is now housed in a recent structure built close to the north-west of the main garbhagṛiha. The sooner this structure is removed the better it would be for the beauty of the old building.

ANEKONDA.

ĪŚVARA TEMPLE.

Situation.

A mile to the north-east of the Davangere railway station on the Jagalur road lies the little village of Ānekoṇḍa to the south-west of which is an old town site. Occasionally, Gajapati varāhas are picked up here, especially round about Basaramma's temple on the high ground. The old town appears to have had much prosperity during the Gaṅga, Uchchaṅgi Pāṇḍya, and Hoysaḷa days as can be seen from the inscriptions found in the neighbourhood. In the centre of the present village, that is, to the north-east of the old site, is a small and ornate temple of soapstone with definitely Hoysaḷa workmanship. It is popularly called the Īśvara temple.

General Description.

The temple which is now without a tower has a peculiar plan. It has a cell each on the west and north and an open porch on the east and south. The main cell has a small sukhanāsi attached to it. The navaraṅga of four pillars is continued without any separating walls in the eastern and southern porches of two squares each.

History.

Hoysaḷa inscriptions of the 13th century and Pāṇḍya inscriptions of the middle of the 12th century mention an Íśvara temple at Ānekoṇḍa (could it be Ānehoṇḍa?) and the sculptural work and particularly the varied pillars and ceilings resemble those at Bēlūr. The temple appears to have been constructed sometime in the latter half of the 11th century A.D.[1]

Outer View.

Since the ground at the back of the temple has risen and the damaged walls have been completely concealed by modern walls, the back view of the original temple is completely hidden. The towers have all disappeared. Only in the front of the temple is the old structure visible. Nothing of the old platform is seen but the front basement, though much damaged, is yet intact. It has the usual five cornices with a sculptured railing on top. Above a row of small kīrtimukhas runs a row of Yakshas seated between pilasters on which are borne square-planned turrets with intervening lions and scroll work. The railings have a scroll frieze at bottom and a floral band on top while their face is divided into panels by double pilasters, some of which are given an artificial incline outward in an attempt to exaggerate the inclination of the railing. In these panels are varied figures like those of dvārapālas, dancing Gaṇapati, ṛishis, soldiers, dancers and musicians, ladies in various poses, deer, Rati and Manmatha, bhētāḷas or goblins, makaradhvaja, and obscene figures. North side: Hunters and huntresses hunting deer and accompanied by hounds, ladies at toilet, Kumāra seated on peacock, etc. The eaves are straight and broad and the parapets are all plain.

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[1] Mr. R. Narasimhachar gives a date after 1100.

Mukhamantapa Navaranga.

The mukhamaṇṭapa which is of two aṅkaṇas is a continuation of the navaraṅga of nine aṅkaṇas since there is no wall between them. (Pl. XIII, 3.) On the front side from the south cell to the north is a raised stone bench edged by the railing. At the back of the navaraṅga are two turreted niches. Their original images, probably Gaṇēśa and Mahishāsuramardinī, have been lost and their places are now occupied by two smaller images of Sarasvatī, and a broken image is lying at the foot of *oḍamūḍu* liṅga kept in the north side of the compound. Imbedded in the south-east part of the navaraṅga bench is a fine stray relievo of Arjuna shooting arrows. Its original place was probably on the north-west railing.

Pillars.

The pillars of the Ānekoṇḍa temple show an interesting variety reminding us of the Bēlūr temple. The central pillars of the navaraṅga are of the round bell-shaped type ornamented with beaded work and scrolls. The base has on each face a finely designed tōraṇa set between turreted pilasters. Under each of the 16 tōraṇas is a sculptured figure. Some of these are, from the east clockwise: Bhairava, dancing Mōhinī, Sarasvatī, Kāḷī with goblins, Brahma, Rati and Manmatha, Vishṇu (gadā, padma, śaṅkha, chakra), Mahishāsuramardinī, Narasimha, dancing ladies, etc. Among the other pillars may be noticed several varieties: indented square-shaped, octagonal, 32-sided with flutings, 8-pointed star, 32-pointed star with alternate angles large, eight-petalled lotus. This last type has not been seen anywhere else. These pillars give the navaraṅga a very artistic look.

Ceilings.

One of the two flat ceilings in the mukhamaṇṭapa has Iṅdra on the Airāvata in the centre with heavenly musicians around. The eight outer ceilings of the navaraṅga are also flat having shallow padmas with the pendants bearing the respective Dikpālakas. The central ceiling which is much blackened by soot is well carved with Gajāsuramardana in the centre flanked by Vishṇu and Brahma. In the panels below Śiva his goblins are accompanying his dance with music, and in the panels above are the 12 Ādityas. On the corner stones below this slab are the 11 Rudras riding on bulls and several groups: Yōgānarasimha, dancing Mōhinī attended by Dakshiṇāmūrti and an attendant, Mōhinī molested by monkey, Naṅdikēśa blessing a hermit, Kōdaṇḍarāma with Lakshmaṇa and Hanumān.

North Cell.

The doorway of the north cell is the best carved in the temple and has on the jambs two dvārapālas, above whom are bands of flowers and scrolls with heavenly musicians and gryphons. On the lintel is Gajalakshmī. But the cell is empty.

West Cell.

The doorway of the west cell is plainer than the north one and has similarly two-handed dvārapālas; but above them is found a perforated screen of simple design and on the lintel Śiva is standing between Brahma and Vishṇu. A sukhanāsi and an ornamental doorway which is covered over with whitewash lead to the garbhagṛiha which has a middle-sized liṅga. Another liṅga is kept in the sukhanāsi.

South Porch.

To the south of the navaraṅga concealed by an earthen wall and covered by a rebuilt roof is the south porch. Its eastern railings and ornamental pillars and beams are visible, but since its south entrance has been walled in and its western wall has no railings, its original shape in this side is uncertain.

Opposite to the main shrine on the east is a modern shrine housing an old Naṅdi behind which is a small cell containing a mutilated image of Vishṇu. The latter is of fine workmanship and 4½ feet high wearing a kirīṭa and flanked by ḍrī and Bhū. It is encrusted with wax and its arms are broken. It is probably the image which was installed in the north shrine of the temple.

Conservation.

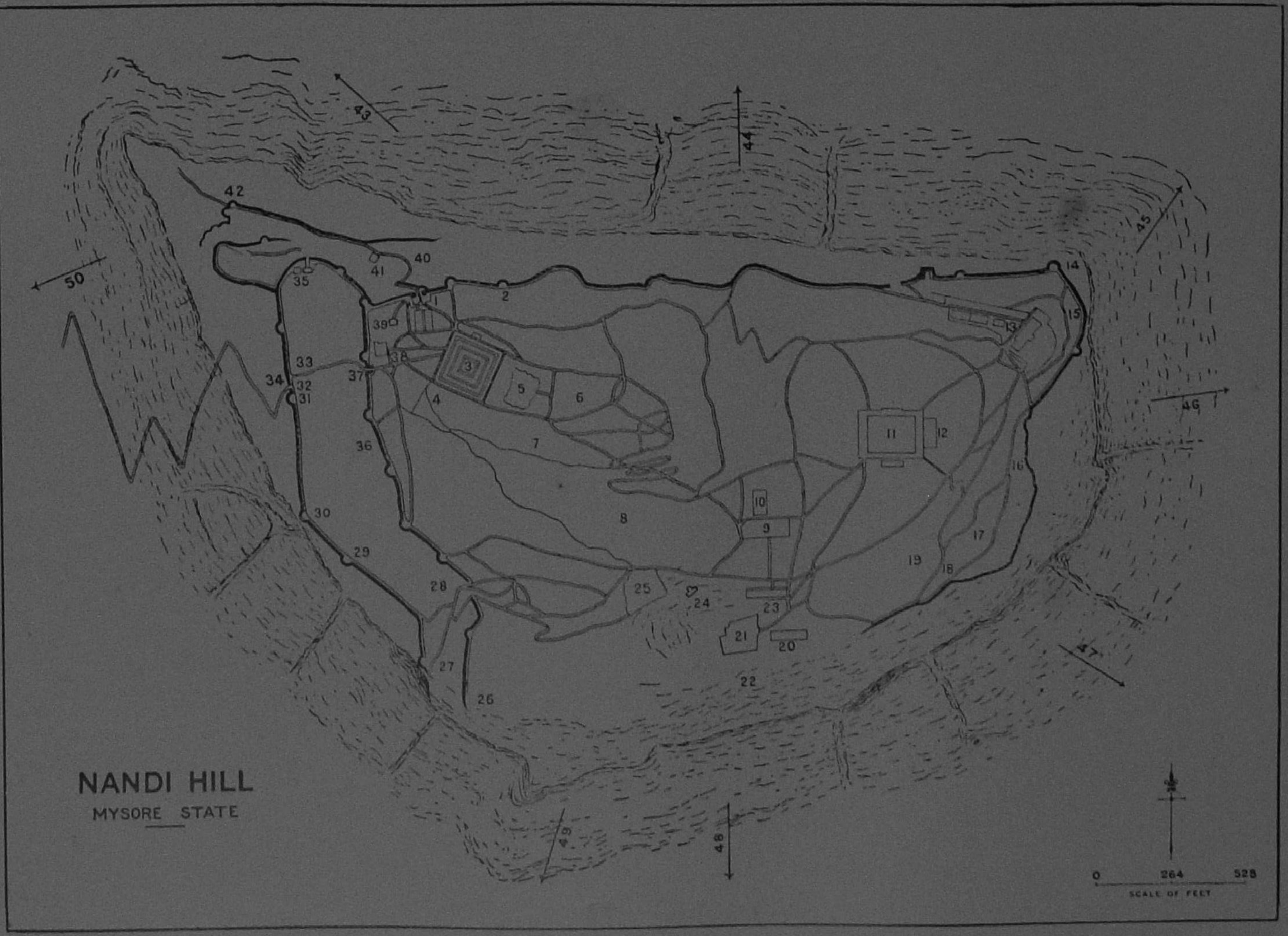
The temple has been recently provided with a compound wall and its leaking roof pointed with cement. When funds permit, the modern walls and structures which are hiding the main temple may be removed except where they are necessary to support the roof. The sculptures which are encrusted with soot, wax and limewash may be scraped and cleared. The Vishṇu image may be restored to the north cell.

TALGUNDA.

THE PRAṆAVĒŚVARA TEMPLE.

In front of the Praṇavēśvara temple at Talgunda is the famous pillar inscription set up by S̀āntivarma Kadamba about 400 A. D. On the jambs of the garbhagṛiha doorway are carved inscriptions of Prabhāvatī, queen of Mṛigēs̀avarma, and of Ravivarma. Since it is mentioned in the inscription that the liṅga inside the temple was worshipped by the Śātakarṇis, the liṅga must have been in existence in about 200 A. D.

The garbhagṛiha housing the liṅga must have been in existence when the door-frame was put in, that is, about 400 A. D. Thus, this portion of the building is perhaps one of the oldest of datable structural monuments in the Deccan, older than the Durgā temple of Aihole and even the rock-cut temples of Māmallapuram.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(P. 57.)

Mysore Archæological Survey.]

It is a square building with the outer walls perfectly plain and the inner walls plain also except for a right-angled pilaster in the middle of each and a half pilaster at the corner and a cornice about nine inches broad projecting from the north-west corner of the room. The roof is composed of three squares made up of slabs placed cornerwise with a flat slab above ornamented with a shallow padma, about 2 inches deep. On a slab of the north wall is a similar padma carved without the petals. The room is about 14 feet square inside. The top slab of the doorway has on the inside two supporting pillars of soapstone roughly designed with cubical mouldings, one with octagonal shaft and the other with 16-sided shaft having potshaped mouldings on top. It is doubtful if these pillars are of the early Kadamba period. In front of these pillars is the door-frame with a Gaṇēśa on the lintel and a band of large flowers only ornamenting the jambs. Since Prabhāvatī's inscription is found on the lower part of these jambs, they are definitely of the Kadamba period.

In the garbhagṛiha there was, until two years ago, a very large pāṇi-pīṭha, broad and high, from which arose the large round-headed liṅga of Praṇavēśvara, about 18 inches in diameter and rising about 3 feet above the pīṭha. The pīṭha was broken two years ago and its pieces are scattered about. It was square in shape with the angles having quadruple indentations. The outlet for water or the end of the yōnī projects about 2½ feet.

Such was the original temple to which another aṅkaṇa was added in front. This is also square in form. Since a slab containing the inscription of Bijjaḷa Kalachurya has been cut lengthwise into two and used for the roof of this part, its date must be later than 1200 A. D. It is in a ruined condition, and of its Chālukyan door-frame, only one jamb is standing.

Being one of the oldest buildings in the State, it fully deserves to be restored.

Conservation.

Since the front aṅkaṇa is ruined and historically not important, the older aṅkaṇa may be restored by careful preservation while the front aṅkaṇa is removed. The broken pāṇi-pīṭha may be reset, if need be, with iron clamps and the liṅga restored to its position.

NANDI.

Nandi with its famous hill fort and the fine temples of Nandīśvara (Pl. XVII, 1) is a place of great interest in the Chikballapur Taluk. Brief notes about it have already appeared in the previous reports of this office and elsewhere. A detailed study has now been made of all the points of interest including the architecture of the temples. A guide map has been prepared for the use of visitors and is now published for the first time. The points of interest are numbered hereunder as on the map on plate XVI.

POINTS OF INTEREST.

1. Tipu's Lodge.

On the north and west of the hill we meet with two lines of fortifications of which the upper one appears to have been an old Hindu construction of the Pāḷḷegār days as can be seen from the Hindu gateway whose jambs and lintel are ornamented with creeper scroll and rope designs and on whose side is engraved in outline the figure of a devotee. Just above this gate, Tipu got constructed a small building (Pl. XVIII, 1) whose ornamental parapet and pointed arches show unmistakable signs of Moslem design. Tipu used to spend his summers often here while his army was stationed at Sultanpet at the foot of the hill. This building is now used for housing the Supervisor's Office and the Post Office on the first floor and the Hospital and the Police Outpost on the ground floor.

Just opposite to this building on the inside are two vīragals or memorial stones of warriors of the Pāḷḷegār days. Closeby is a fine stone-built well.

2. Provision Store.

A guard room on the north fortwall is used as a provision store during the summer season. From the ramparts nearby can be obtained a fine view of the northern valley. On the other side of the latter is a hill with a cliff, about 700 ft. high. This is called Hyder's Drop, and a cave at its foot is said to have been used by Hyder as a prison for confining European and other soldiers captured in his wars.

3. Amrita Sarovara.

The Amṛitâ Sarōvara or "Lake of Nectar" (Pl. XVIII, 2) is the main source of water supply on the hill. It is a fine, large, stone-built pond about 200′ square at the top. Its sides are all built up of stone slabs which form several series of steps. It is said that all the four series meet at a point at the bottom where a shrine is believed to be existing. The work appears to be of about the 18th century, *i.e.*, of the days of the Āvati chiefs or of Hyder. A small building to its north is used as a kitchen by stray visitors.

4. Chabootra.

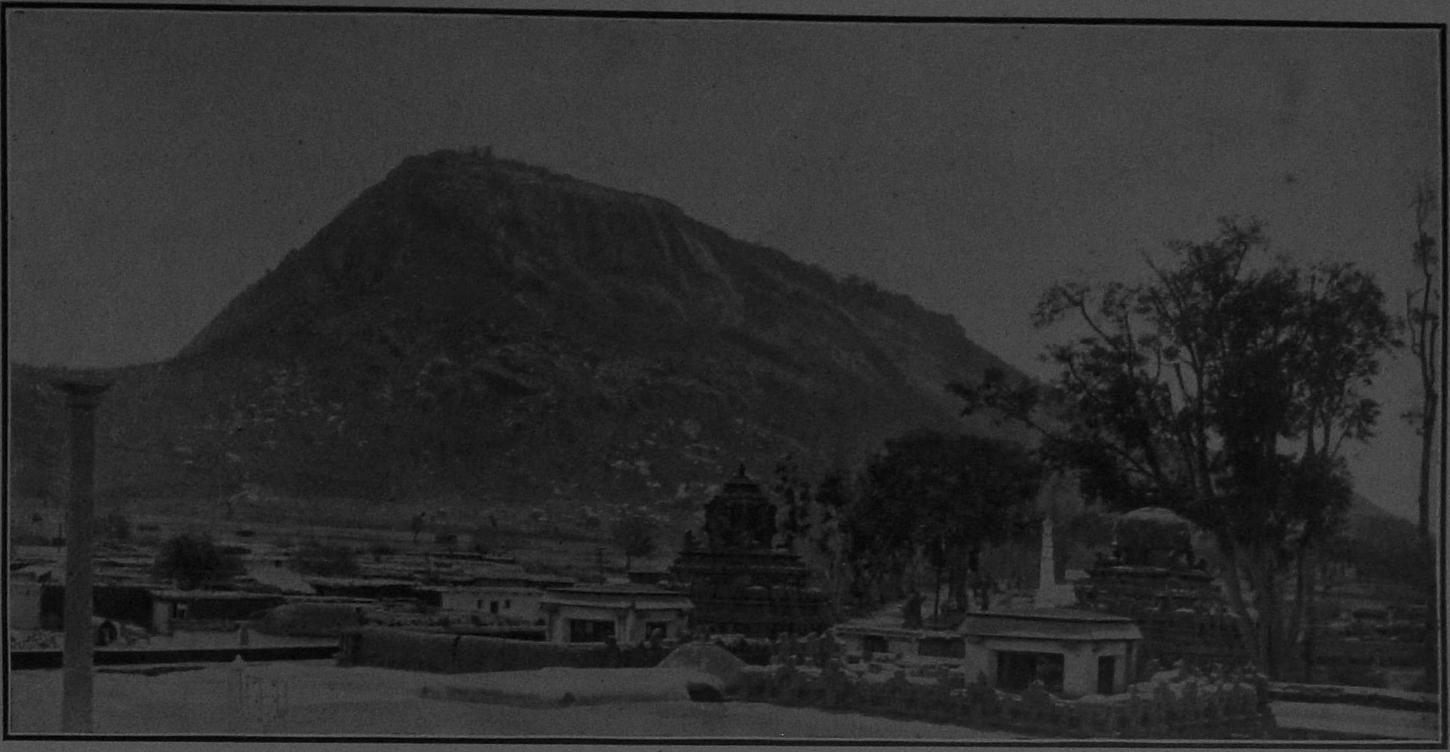
About 50 yards away and almost by the side of the Amṛita Sarōvara lies a brick and mortar platform under a Nēraḷe (*Jamboo*) tree which is pointed out as Tipu's Īdga or prayer platform.

5. Nursery.

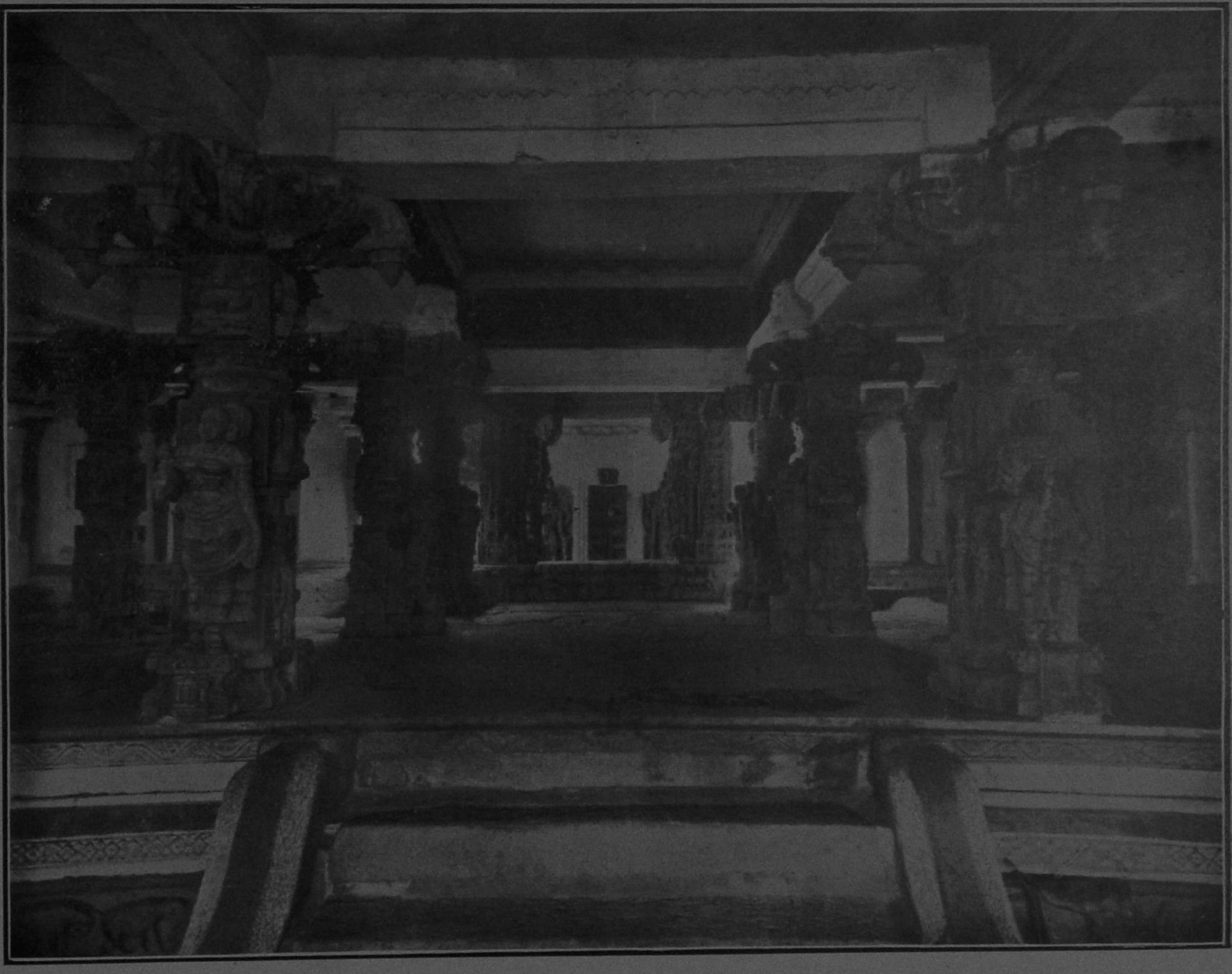
To the east of the Amṛita Sarōvara is a nursery of plants well looked after by the Horticultural Department of the Mysore Government.

6. Cuppage Orchard.

Just to the east of the nursery and on the way from Tipu's Palace to Glentilt in the depth of the glen extends the orchard of varied fruit trees planted by Colonel Cuppage when the British army was in occupation of the place between 1799-1808. It is still in a flourishing condition. A winding and shady walk leads from the orchard out of the glen to the Glentilt bungalow.



1. NANDI HILL WITH THE BHOGANANDISVARA TEMPLE IN THE FOREGROUND (p. 57).



2. BHOGANANDISVARA TEMPLE, NANDI: KALYANAMANTAPA (p. 67).

7. Kokkare Done.

A few yards to the south-west of the orchard is found the Kokkare Doṇe, a small rocky pool which is said to have been the favourite haunt of storks. It has a natural spring called Antara-Gaṅge.

8. Mrs. Garrett's Tomb.

In the central projection of the hill, about a hundred yards to the west-south-west of Glentilt, lies the solitary stone tomb of Sophia Garrett, wife of Mr. John Garrett, Director of Public Instruction in Mysore, the lady having died on the hill in 1867.

9. Glentilt Bungalow.*

10. Badminton Court. To the north of the Glentilt is the badminton court.

11. Sir Mark Cubbon's Bungalow.*

12. Tennis Court. A tennis court adjoins the above building on the east.

13. Oaklands.*

14. Corner Bastion.

To the north of the terrace about 50ft. lower down runs the fortification line at one corner of which on a bastion a small terraced room has been constructed. Some years ago it was used as a living room for visitors but it is not in use now.

15. Kudure Metlu.

At exactly the north-east corner of the fort line, there is a small gateway which leads out to an old pathway leading down the hill. The pathway is now ruined in many places and overgrown with *lantana* in others so that it is not possible to use it. The fact that it is called Kudure Meṭlu shows that horses were being led up the hill by this path. It is said to have been in use even in Tipu's days, his favourite horse being led up to the hill every summer for the Sultan's use.

16. Source of the Palar.

About 50 yards to the east of Oaklands, there is a well with a spring just inside the fortwall. From it is said to originate the Pālār river. The continuity of the stream is however difficult to trace on the side of the hill, and all traces of it are lost for several miles. A small shrine with a bull in it faces the well on the west.

17. Ascetic's Cave.

A hundred yards to the south-east of this well, on the projecting nose of the hill there is a cave under a huge boulder. Inside the cave on the roof are several inscribed drawings which are not important. Near them, however, is engraved a three-line inscription in old Kannaḍa characters of about 800 A.D.[1]

The cave appears to have been used as a dwelling place by recluses, a thousand years ago. One of the walls has in very low relief a cow represented as milching on a liṅga. It looks as if in the Gaṅga days Jaina monks lived here. Later on, in the Chōḷa period a Śaiva ascetic occupied it.

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* Points of interest with an asterisk mark are described in the Guide Book to Nandi.

[1] Ep. Car. X, Cb. 35.

18. Nellikai Basavanna.

Near the cave stands a large pavilion (Pl. XVIII, 3) supported by plain door frames and cylindrical pillars resembling those of the Bhōganaṅdi shrine. Under it reclines a large monolithic bull about 10′ long and 6′ high which, though neither beautiful nor finely finished, resembles in workmanship the Chōḷa Bull in the Bhōganaṅdīśvara temple. It appears to date from the Choḷā times. The bull is called Nellikāyi Basavaṇṇa either because there is the *Nelli* tree in front of him or by way of joke at its hugeness as in the case of *Kaḍaḷe-kāḷu* Gaṇēśa or *Sāsave-kāḷu* Gaṇēśa in Vijayanagar.

19. Magazine.

Behind Nellikāyi Basavaṇṇa rises a rock near the top of which is a powder magazine of Tipu's days. About 50 yards to the south-east there is a *Nēraḷe* tree under which some angular stones are worshipped as Munīśvara, especially by the menials on the hill.

From this point we can see the winding course of the bridle path which leads up the hill from the Bangalore End Motor shed and the Kuḍuvatti village near it.

20. Ruined Mantapa.

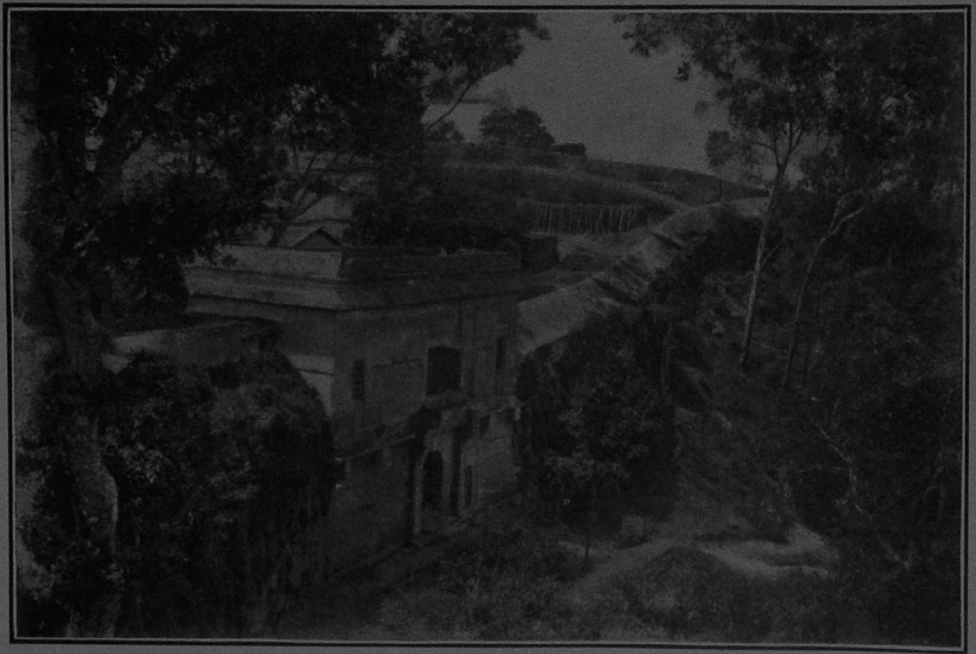
An old maṇṭapa converted into a number of rooms affords shelter to the pilgrims who visit the hill during the Śivarātri season.

21. Yoganandi Temple.

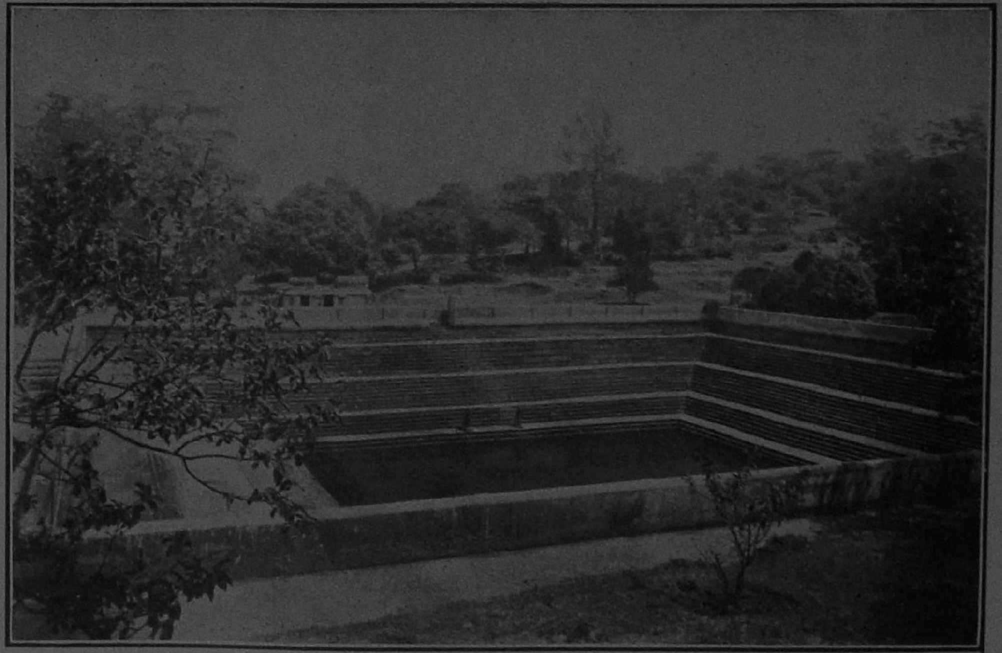
The Yōganaṅdi temple is the oldest of the existing buildings on the hill. It has now two shrines connected by two corridors, the courtyard being enclosed in a cloistered prākāra. Most of the building including the Dēvī shrine on the west was evidently constructed in the Vijayanagar days. The Dēvī shrine has a small garbhagṛiha, a tiny sukhanāsi and a navaraṅga of four pillars. The goddess is small and of dark-brown stone. There is nothing noteworthy about this shrine or the hall adjoining it; but the one close on the left of the Yōganaṅdi shrine contains four fine pillars with 16-sided shafts, pendent mango capitals and cubical mouldings bearing varied sculptures of a character similar to those of the Bhōganaṅdi mukhamaṇṭapa. There is reason to think that this hall was originally open on the east and west because finely sculptured railings are visible on both these sides.

The oldest part of the building is, of course, the Yōganaṅdi shrine which has a garbhagṛiha, a sukhanāsi and a four-pillared navaraṅga (of about 25 feet square). The latter has four round cylindrical granite pillars resembling those in the Nellikāyi Basavaṇṇa pavilion and in the Bull maṇṭapas of the Bhōganaṅdi temple. The pilasters in the wall are squattish and plain ones of the type found in the Bhōganaṅdi navaraṅga. The central ceiling which is flat has nine sculptured squares and bears the figures of Umā and Mahēśvara seated in sukhāsana, surrounded by the eight Dikpālakas. The work is definitely inferior to that found in the corresponding ceiling in the Bhōganaṅdi shrine and appears to belong to a later date. The conical

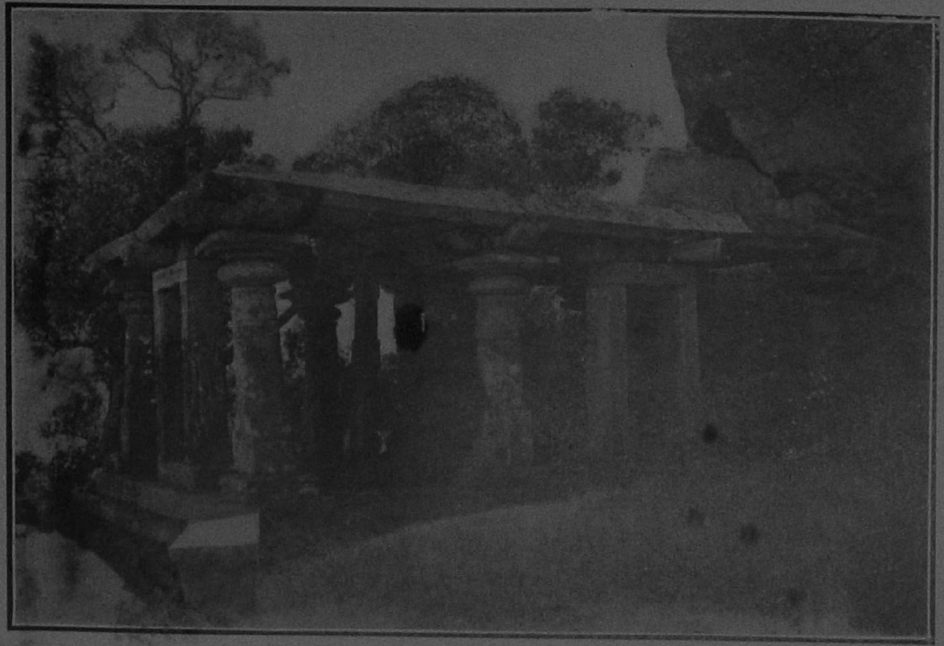
NANDI HILL.



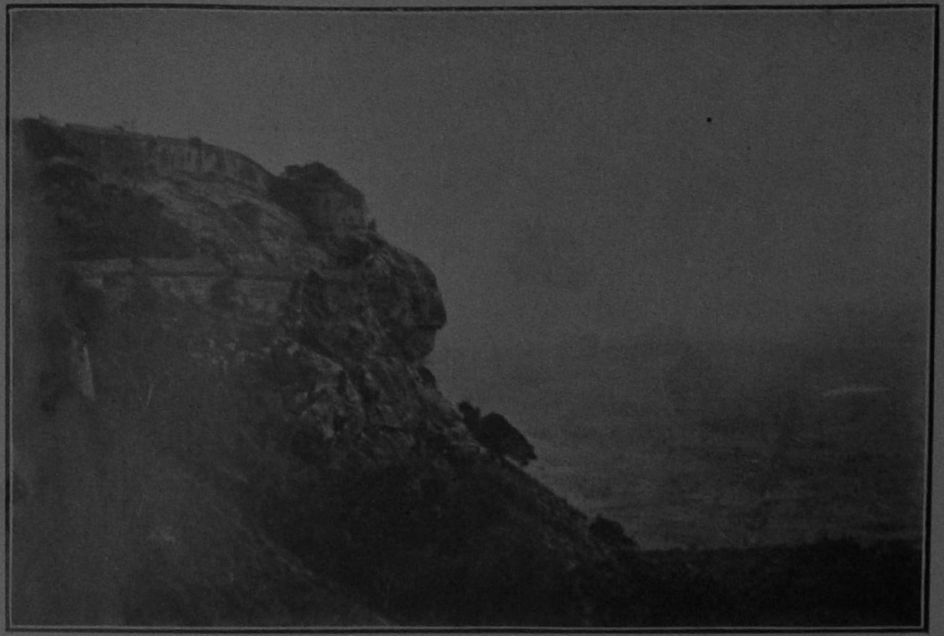
1. TIPU'S LODGE (p. 58).



2. AMRITASAROVARA (p. 58).



3. PAVILION OF NELLIKAI BASAVANNA (p. 60).



4. WELLINGTON'S NOSE (p. 63).

stepped kirīṭas, the feminine breastbands and conventionally folded sarees, the shortish bodies of both men and animals and the general want of grace and beauty in the sculptures and the design of the pillars and pilasters compel us to describe it as a third rate Chōḷa work. They might after all be an imitation. In the navaraṅga are now kept a large number of images among whom the following may be noticed commencing from the south and proceeding clockwise:—

1. Bhairavī.
2. Nandi-bull.
3. Śūla Brahma: two heroes holding daggers and liṅgas are stuck up on two pikes.
4. Sūrya with seven horses on a pedestal. The figure is good.
5. Sūrya without horses.
6. A seated man, perhaps not Dakshiṇāmūrti, since the yajñōpavīta is not visible.
7. Gaṇēśa.
8. Bhairava.
9. A large Naṅdi facing the Liṅga.
10. Metallic dvārapālas, each about four feet high, of the late Vijayanagar period.
11. A smaller metallic Naṅdi.
12. A Liṅga.
13. Another small Liṅga.
14. Chaṇḍikēśvara.

The finest piece of art in the temple is the sukhanāsi doorway. (Pl. XIX, 4.) It appears to be made of pieces cast in bronze in imitation of wood work. The metal work which is beautiful appears to belong to the Vijayanagar days. It is finely designed, the jambs and the lintels bearing about one dozen sculptured bands among which can be named floral bands, creeper scroll, strings of rudrāksha beads, flying and singing birds and flowers, ring chains and a band of canopies under which female attendants and musicians stand. In the lower parts of the jambs are two sets of small Śaiva dvārapālas and Yakshas. On the lintel over which spreads a fine canopy were originally figures some of which have now been lost. The few that remain, particularly those of ladies, show that the work was of good quality. The brackets under the canopies show riders on rearing lions and horses. The whole is a fine piece of metal work about half an inch in thickness and well worthy of preservation.

The shrines and the garbhagṛiha have nothing remarkable in them. The reddish brown Liṅga is a small one appearing only about 4″ above the pīṭha. In the garbhagṛiha are also kept some metallic images among whom are a Sadāśiva and a Dēvī. The floor of the navaraṅga is full of votive relievos and Kannaḍa inscriptions descriptive of them. Among these may be noticed Gaṅḍaragūḷi Bhadrappa Nāyaka, the Āvati chief. The south navaraṅga doorway has dancing and drumming figures similar to the Bhōganandi and Aruṇāchala navaranga doorways. From the inscription E. C. X, Cb. 31, it is learnt that all these belong to about the Mahratta days—C. 1700 A. D.

There is nothing remarkable in the outer view of the temple, the walls being plain except for the usual simple pilasters. The only thing which indicates any antiquity is the octagonal cornice of the basement. The tower as it now stands upon the garbhagṛiha is one of brick and mortar and does not appear to be of much antiquity. On the whole, this Yōganandi temple may be described as a very plain structure with its oldest parts coming down from the Chōḷa times. The prākāra has two gateways, one on the north and the other on the south, neither of which has a tower above it. But on the east where there is no doorway there is a small brick tower of the late Vijayanagar days.

A small doorway in the south compound wall of the temple leads to a fine stone-built pond in the midst of which is a rock-cut pool about 20′ × 15′.

22. Saunaka Tìrtha.

A steep descent of about 100′ over the face of the rocks to the south-west of the Yōganandi temple leads us to a spot called Śaunaka Tīrtha where originally existed a well of that name. It is also sometimes called Śramaṇa Tīrtha. It is now completely silted up. The face of the rock closeby has a space prepared for receiving an inscription. It is not clear whether an inscription existed and was etched off or none was inscribed at all. The descent is very risky and is possible only for agile young people with strong nerves.

23. Sankey's Lodge.*

24. Hanuman Temple.

To the north-west of the Yōganandi shrine there is a small Hanumān temple of Vijayanagar workmanship. There is nothing else of importance. In front of it there are a number of votive inscriptions in Kannaḍa with relievo figures. Most of them belong to the late Vijayanagar period. One of the most conspicuous of them is a large lion with the face of an elephant, known as Vyāla or Yāḷi.

Opposite to the Hanumān temple on the south, facing the Yōganandi shrine stands a small Nandi manṭapa.

25. Narasappa's Pond.

Directly to the west of the Hanumān temple and about a 100 yards to the south of Mrs. Garrett's tomb is found a rocky pool known as Narasappana Kuṇṭe.

26. Tipu's Drop.

A pathway by its side leads to the west of the hill where at the south-west corner exists a precipice nearly one thousand feet deep known as 'Tipu's Drop'. It is said that Tipu Sultan used to get his prisoners who were condemned to death to be thrown down the precipice.

27. Wellington's Nose.

The rock here projects into space and has very curiously the shape of a human head with closed eyes and a long acquiline nose. European officers who had seen the Duke of Wellington named it as 'Wellington's Nose'. (Pl. XVIII, 4.) It is a very interesting sight.

28. Source of the Arkavati.

Directly on the west of the hill in the bay between the two fortwalls, there is a natural pool in which the river Arkāvatī is said to take its origin.

29. Secret Sally Port.

About 30 yards away to the north-west from the source of the Arkāvatī the outer fortwall is pierced by a small sally port which is about four feet high and two feet wide. On its outside are the ruins of a landing and a flight of stone steps which formerly led down from the hill through a steep and secret passage.

30. Bastion.

From a neighbouring bastion the fortwall and bastion overlooking Tipu's Drop can be seen.

31. The Breach.

In the middle of the western fort-line projects a promontory, the bastion of which has collapsed. This is pointed out as the breach created by the British while taking the fort. Through it they entered and occupied Nandidurg. The hill is practically inaccessible except in this corner. So, two lines of fortifications had been put up here and Tipu's commandant Latif-Ali-Beg and the Mysore troops put up a spirited defence using their guns with effect and hurling huge masses of rock. The British dragged up their guns with difficulty and after three weeks made two breaches in the walls. On October 19, 1791 the assault was delivered and the fort was taken after a sharp struggle.

32. Bridle Path.

Just by its side is found the entrance of the Bridle path into the fortress. From the military point of view it is worthy of note that the fortwall here, as in the western fortwall of Seringapatam, is of brick and not of stone. It was thus more easily breached by the British batteries. It is possible that the tactical experience gained by the British army here was applied by them at the last siege of Seringapatam. The small kiln-burnt bricks and the wonderful binding strength of the mortar have evoked the admiration of modern engineers.

33. Powder Magazine of Tipu's days.

34. Footprints of Tipu's Dog.

Near the north-west corner on the walls of the brick battlement, in the mortar covering can be seen the footprints of a large dog. Since the impression was left when the mortar was wet and this could only have been when the battlement was under construction in Tipu's days, the popular tradition that it was left by Tipu's hound is possibly true.

35. Tipu's Zenana.

Exactly at the north-west corner of the inner fortification a small two-storeyed building is built over a small gateway. The inside of the building has pointed arches and it is known as Tipu's Zenana. Here that ruler used to house the ladies of his family during the summer. The building was used by the Sheristedar during Cubbon's days and is now the property of the family of Mr. Manikyavelu Mudaliyar of Bangalore. This is the only private building on the hill, all else being government property.

36. Cattle-Shed.

37. Fortification.

Below Tipu's Zenana a gateway leads out of the second fortification to what looks like an enclosure protected by a third fort-line. The western gate, which also appears to have been originally of Pāḷḷegār times, has a creeper scroll band on the jambs.

38. Brown's Lodge.*

39. Supervisor's House. This is situated close to Brown's Lodge on its north.

40. Steps from Sultanpet.

A flight of about 1,775 steps leads down from Tipu's Lodge to Sultanpet. It is steep in several places and is generally used by the menials and by such visitors as desire to go on foot to visit the Nandi town and temple. The steps bear in many places votive inscriptions in Kannaḍa, Telugu and Nāgari. The path passes under three stone gateways and by the side of a roughly carved bull and relievos of Gaṇēśa and Hanumān. Somewhere about the 700th step from the foot of the hill is pointed out a ledge of rock called Bāṇantammana Baṇḍe or puerperal rock on which a pregnant woman is said to have given birth to a child. The local people hold it in great reverence.

41. Virabhadra Temple.

Approximately at the level of about 1,400 steps up the hill and facing north there is a large boulder under which overhangs a wide cave about 40′ long, 30′ broad and 7′ high. It is divided into two chambers and the inner one contains a dark stone image of Vīrabhadra about 4′ high. The image and its arch are of one stone and the workmanship appears to be an imitation of Hoysaḷa work and probably belongs to the 14th century. The god stands holding in his four hands a sword, an arrow, a bow and a shield. A small ram-headed figure of Daksha Brahma stands to his right. The group is quite a good one. The garbhagṛiha doorway is of wood and of very old style in workmanship. An inscription above the mouth of the cave[1] mentions that Dēvayya, son of Kaṇṇapparāya got a doorway put up in the year corresponding to 1397 A.D. It has a novel design with Gajalakshmī on the lintel and a group of dancers and musicians in the horizontal band above her. But all round on the jambs and the lintel there is a row of birds of exactly the kind found in the Kalyāṇa-maṇṭapa of the Bhōganandi temple. Outside the band of birds there is a finely worked wooden ring chain as in the sukhanāsi doorway of the Yōganaṅdi temple. It may thus be guessed that all these three pieces were made in Harihara II's time, *i.e.*, about 1400 A.D.

42. Fort-Gate.

Between Bāṇantammana Baṇḍe and the Vīrabhadra shrine stands the gateway of the lowest fortwall on this side. It appears to be a construction of the days of Hyder or Tipu.

43. Sultanpet.

This village was founded by Tippu Sultan whose army used to camp here during summer.

44. Hyder's Drop.

From the Naṅdi Hill top across the valley on the north can be seen a low hill on whose south there is a steep precipice said to be about 700′ deep. This is pointed out as Hyder's Drop. At the foot of the precipice there is a large cave where Hyder is said to have confined his English prisoners.

45. Nandi Town.

The main point of interest in this town is the Bhōganaṅdīśvara temple which is described in detail below.

46. Gopinath Hill.

This is a low hill on the east which has some old associations. It has a cave which appears to have been used by Jain monks in the Gaṅga days and is now a shrine for Vishṇu and his consort.

47. Railway Station.

48. Bangalore End Garage.

Nearby is the village of Kuduvatti.

49. Bangalore.

It is said that in this direction Bangalore can be seen on a clear day.

50. Doddaballapur Road.

BHŌGA-NANDĪŚVARA TEMPLE.

General Description.

The ancient temple of Nandīśvara situated in the town at the foot of the hill is an important structure occupying a comparatively large area. The wide eastern compound with a stone-built pond in its middle has to its west a high stone mahādvāra or gateway which formerly had a tall brick tower; the latter has now disappeared. To the west of the mahādvāra there are three courtyards, the northern one of which contains a pond called Śṛiṅgi Tīrtha, the middle one a pavilion called Vasanta Manṭapa and the south one which is the largest contains several shrines. The most important of these shrines are those of Bhōganandīśvara (on the north) and Aruṇāchalēśvara (on the south) both of which have ornate stone towers and resemble each other in plan, size and construction generally. Each of them has a Liṅga enshrined in a garbhagṛiha, with a small sukhanāsi and a four-pillared navaraṅga. In front of each navaraṅga is placed a Nandi or bull surrounded by roundish pillars. On a level with the bulls extends from north to south a platform with a pavilion borne on ornate pillars. Just to the west of these pillars stands a small Kalyāṇa-manṭapa whose pillars and dome are of exquisite workmanship. Behind the Kalyāṇa-manṭapa and between the two temples stands a small shrine of Umāmahēśvara to the west of which an ornate stone railing connects the two temples. To the east of the mukhamanṭapa extends a continuation of it with a pātāḷāṅkaṇa and a large *jagali* platform. At the back of this courtyard there are the three smaller shrines of Kamaṭhēśvara and the goddesses Apīta-kuchāmbā and Girijāmbā.

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[1] Ep. Car. X. Cb. 38.

Long History.

It has been usual among antiquarians to treat the whole building as a homogeneous one belonging to either the Pallava or the Chōḷa period. Such a view would lead to a serious mistake from the point of view of architectural history. The Nandi temple has in it structures belonging to various periods commencing from about 800 A.D. Among these can be distinguished the contributions of the Bāṇas, the Chōḷas, the Hoysaḷas, the Vijayanagar rulers and the Pāḷḷegārs.

Banas and Bhoga-Nandi.

The oldest part of the temple is undoubtedly the northern or Bhōganandi shrine with its stone tower and ornate square-shaped navaraṅga pillars and ceiling. A copper plate grant of the 17th year of the Rāshṭrakūṭa Govinda III corresponding to 806 A. D. mentions the existence of the temple of Mahānandīśvara.[1] Another copper-plate record[2] of the year 810 A.D. informs us that a Śivālaya was constructed at Nandi by Ratnāvaḷī, the beloved queen of the king Bāṇa-Vidyādhara and mother of prince Bāṇarar-Daḍḍa, in the reign of the Gaṅga king Jayatēja. Mr. R. Narasimhachar suggests that Ratnāvaḷī might be identical with Mārikabbe whose father probably was Indra, younger brother of Govinda III[3] However it may be agreed that the Bhōganandīśvara temple was constructed somewhere about the year 800 A.D. by queen Ratnāvaḷī. It appears at this time to have had only the garbhagṛiha with the tower, the sukhanāsi, and the navaraṅga all of which bear clear evidence of the workmanship of this period in the shape of profuse use of horse-shoe arches, rows of musical Yakshas, squarish pillars and granite tower, parapet, etc.

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[1] M. A. R. 1914, p. 15.

[2] *Ibid.*

[3] *Ibid* p. 37.

Nolambas and Arunachala.

The Aruṇāchalēśvara shrine which is to some extent an imitation of the Bhōganandīśvara shrine appears to belong to a slightly later period. The only record which may be considered in connection with its construction is a stone slab in the compound bearing an inscription in old Kannaḍa which appears to state that in the reign of Noḷambādhirāja, *i.e.*, about 880 A. D. Puḷiyaṇṇa, son of Ainūrvāchāri, received some gifts for constructing a gōpura in the courtyard of the Nandi temple. The reading is not beyond doubt; but it is possible that about this time was constructed the shrine of Aruṇāchalēśvara parallel to and in imitation of the Bhōganandīśvara temple. It also contained only the towered garbhagṛiha, the sukhanāsi and the navaranga. The central portion of the latter appears to have been repaired some time during the Vijayanagar period as indicated by its pillars. A Kannaḍa inscription at the foot of the Tāṇḍavēśvara image in the south window may paleographically be assigned to the Noḷamba period.

Cholas and Bull Mantapas.

Thus when the prince Rājēndra Chōḷa conquered this area there appears to have stood these two twin temples. Since Rājendra's inscriptions[1] appear on the platform of the north Nandi shrine, it may safely be inferred that the two Nandi shrines with their cylindrical granite pillars, etc., were constructed in his days, later gifts of Rājādhirāja, Kulōttunga Chōḷa, Vishṇuvardhana Hoysaḷa and Vīra-Ballāḷa being recorded in the Tamil inscriptions. The two buildings were, however, definitely separated from each other except perhaps for a common basement platform.

Kalyana Mantapa.

Some centuries later, in the space between the two temples was put up the beautiful kalyāṇa-maṇṭapa (Pl. XVII, 2) for the construction of which we have no records. Since it is a soapstone structure lavishly ornamented in the most intricate design with a domed ceiling, we are led to attribute its workmanship to the late Hoysaḷa period or the generation immediately following. It is possibly a production of some governor of Vīraballāḷa like Iḷavañji Vāsudēvarāya or of some early Vijayanagar governor. The structure is Dravidian in style; but it has a Hoysaḷa look. The middle part of the 14th century would be a suitable date for it.

Vijayanagar and the Mukhamantapa.

Somewhat later, when the Vijayanagar Empire was at its zenith, the shrines of Umāmahēśvara with its moustached dvārapālas, the stone screen behind it with its pointed arches and the western part of the mukhamaṇṭapa with its highly ornamented squarish pillars standing on a platform were put in between the two temples, thus connecting the two Naṅdi Shrines. At about the same period or slightly later, the rest of the mukhamaṇṭapa, the inner prākāra, the mahādvāra and the shrines of the two goddesses were built.

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[1] E. C. X, Kolar Cb. 20, etc.

Pallegars and the Northern Courts.

The last additions to the temple are probably the second and third courtyards containing the vasaṅtamaṇṭapa with its lion bracket pillars and the Śṛiṅgi Tīrtha with its surrounding cloisters and their heavy brick and stucco turrets. These perhaps belong to the late Vijayanagar or Pāḷḷegār days.

A great festival is held in the temple during Śivarātri which generally falls in February each year and is accompanied by a large cattle fair.

BHŌGA-NAṄDI SHRINE.

Basement and outer walls.

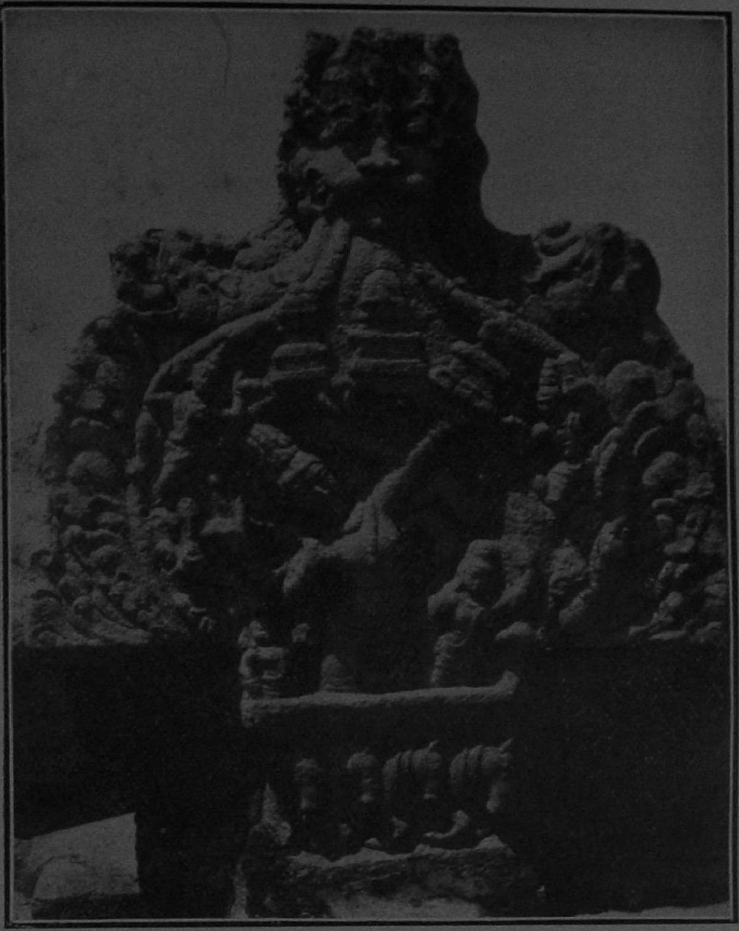
The Bhōga-Naṅdi temple is mainly a right-angled structure with a comparatively plain plan. Its basement has four distinct cornices one of which is well ornamented with a row of makara heads interspersed with elephants, lions and dwarfs. Squarish pilasters are almost the only ornamentation for the middle portions of the walls, which also contain four pierced stone windows, two on the south and two on the north. These are well carved with images and contain in order from the east and running clockwise :—

1. Yaksha dwarfs dancing with music—three rows.
2. Creeper scroll with Yakshas in the interspaces.
3. Vaishṇavī standing on Buffalo's head in samabhaṅga, with four hands (abhaya, prayōga-chakra, śaṅkha and kaṭihasta). (Pl. XIX, 2.)
4. Dwarfs dancing with accompanying music—three rows. (Pl. XX, 4.)

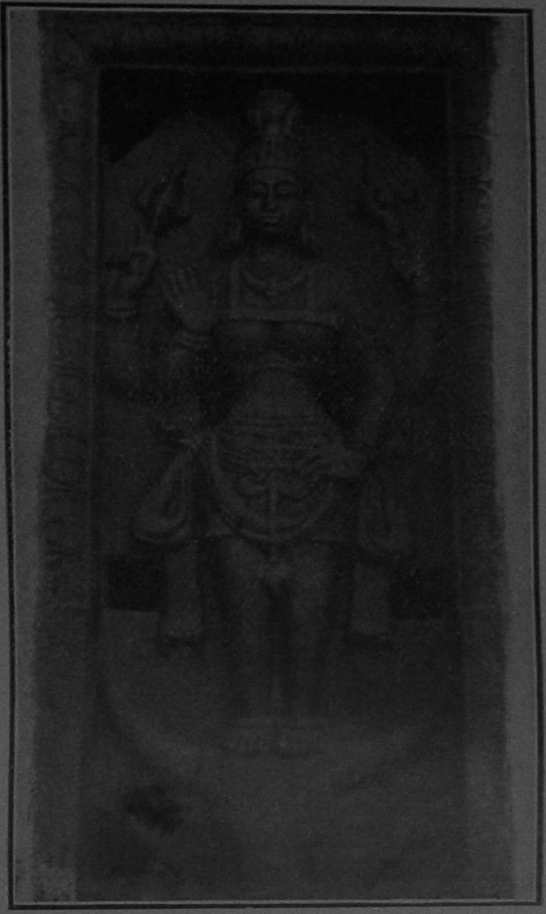
The *sōmasutra* or drain leading the *abhishēka* water from the sanctum is also well sculptured and represents the water pouring out of the mouth of a Yaksha.

Eaves and Parapet.

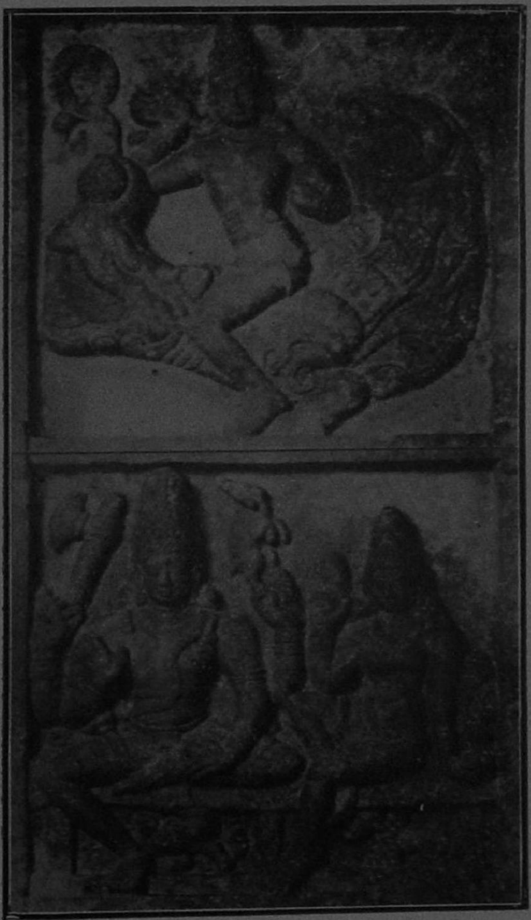
Just above the wall pilasters is a row of dwarfs or Yakshas dancing and singing. This row resembles that seen at Binnamangala in the Nelamangala Taluk. Above the dwarfs rises a row of canopies with sharp "S" shaped eaves ornamented with horseshoe shaped arches bearing lion-faces on top and Yaksha heads in the interspaces. This profuse use of the kīrtimukhas is characteristic of this period. The upper part of each canopy is shaped into a tower, one of whose cornices has a row of makara heads. The top of the parapet is formed by a series of śikharas variedly shaped, the most prominent forms being square or inverted boat-shaped. These towers have also a series of kīrtimukhas bearing varied forms of Śiva and other gods. Those on the east particularly are well made, a Tripuradahana group



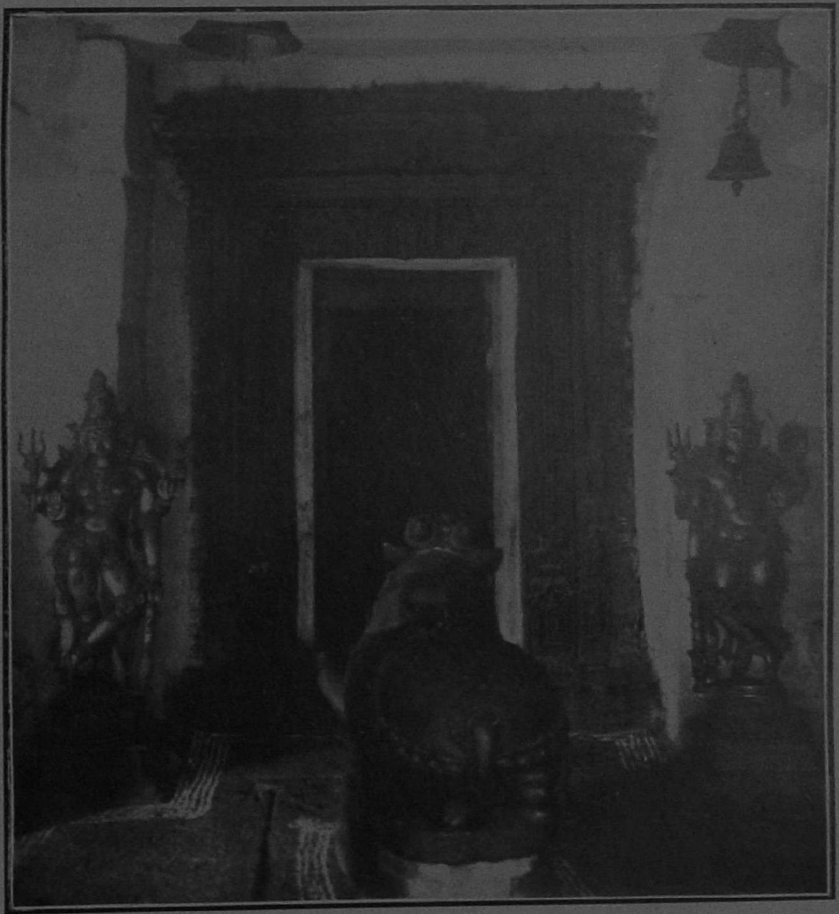
1. BHOGANANDISVARA TEMPLE: TRIPURADAHANA (p. 69).



2. BHOGANANDISVARA TEMPLE: MAHISHASURAMARDINI (p. 68).



3. BHOGANANDISVARA TEMPLE: VARUNA AND UMA-MAHESVARA (p. 69).



4. YOGANANDISVARA TEMPLE: SUKHANASI DOORWAY (p. 61).

(Pl. XIX, 1) being particularly interesting. Some other deities in this row are Indra, Tāṇḍavēśvara, Mahishāsuramardinī, Lakshmī-Nārāyaṇa, Kumārasvāmi, etc. A water-spout on the south of the Bhōga-Nandi roof has a seated Yakshiṇī.

Tower.

The tower is a finely designed pyramidical granite structure ornamented with turrets similar to those of the parapet (Pl. XX, 1). The well-designed śikhara of stone is surmounted by a stone finial or kalaśa and supported by eight soapstone sculptures in the round. Four of these are bulls which guard the corners, while the other four are images of Śiva standing. Each of these images is a fine sculpture with a well-shaped body and a beautiful countenance. The figure on the east reclines at ease on the back of the Nandi-bull which stands behind. The one on the west is three-headed having makara-kuṇḍalas. Its four hands are thus disposed: rosary, chakra, kalaśa and kaṭihasta. It has a distant resemblance to Veṅkaṭēśa.

Navaranga.

The navaraṅga doorway has instead of the dvārapālas two largish Yakshas guarding it with bands of smaller dancing Yakshas above. On the lintel is a poorly carved Gajalakshmī. The navaraṅga is a hall of nine aṅkaṇas about 26′ square with four pillars well ornamented in low relief. Each of these pillars has a squarish shaft with a rounded top, the figures used for ornamentation being either Yakshas or musicians or some of the great gods like Indra. The figures on the north-east pillar are particularly interesting, some of the panels illustrating the story of Bali and Vāmana.

Ceiling Sculptures.

The central ceiling of the navaraṅga is flat and contains nine panels with Umāmahēśvara seated in the centre and the Dikpālas on their vehicles around. (Pl. XIX, 3.) These figures have the lithe body, graceful poise and dignified bearing characteristic of Pallava sculptures. They attempt to approach in granite the beautiful work found at the Araḷaguppe Kallēśvara temple. The other images kept in the navaraṅga are, in order :—

1. *Chōḷa King.*—A seated man, usually identified as a Chōḷa king and about 2½′ high. The person is seated in padmāsana with his left hand resting easily on his foot and the right in chinmudrā held against the chest. He is clean-shaven but for a tiny tuft of hair at the back of his head. He wears a band like the yajñōpavīta and a half worked necklet, bracelets and armlets and a short loin cloth. His large ears are lobed but bare. It is possible that he might be a high personage in meditation, like Divya-śakti Paṇḍita Bhaṭṭāraka mentioned in E. C. X, Cb. 26. It is definitely a portrait statue of high quality and if it represents a Chōḷa king its value would be extraordinarily great since it shows the person in the fashion of a religious recluse rather than as a ruler or warrior. If it is a Chōḷa king that person is probably Rājēndra Chōḷa.

2. *Gaṇēśa.*—A well-proportioned figure with little ornamentation.
3. *Roughly carved Naṅdi.*—Recent.
4. *Sūrya.*—Two-handed, with the seven horses on the pedestal and rearing lions supporting a tōraṇa on which appear the twelve Ādityas seated.

Sukhanasi.

The sukhanāsi is entered by a small doorway which is supported by two sixteen-fluted pillars. On a cubical moulding of one of these is a bas-relief group showing anthropoid Naṅdīśvara in yōgāsana with a band round his knees and a worshipper in front. The jambs inside these pillars are an insertion of the Vijayanagar period. Evidently the sukhanāsi was open in the earlier times.

Sanctum.

The garbhagṛiha doorway has female attendants on the jambs instead of the dvārapālas. The sanctum itself has a flat ceiling with a ten-petalled lotus in low relief. The blank liṅga which stands on a large pīṭha is about 16″ in diameter and is about 5′ high from the ground. It is finely polished and has an impressive appearance.

ARUṆĀCHALĒŚVARA SHRINE.

The Aruṇāchalēśvara shrine which is planned and constructed very similarly to the Bhōga-Naṅdīśvara shows a few differences of detail among which the following may be noted:

Outer View.

Of the basement cornices, one is rounded instead of being octagonal. Another cornice is shaped like eaves with a large number of small kīrtimukhas. In the row of makara faces a common subject is a fight between two bulls or two elephants or two lions.

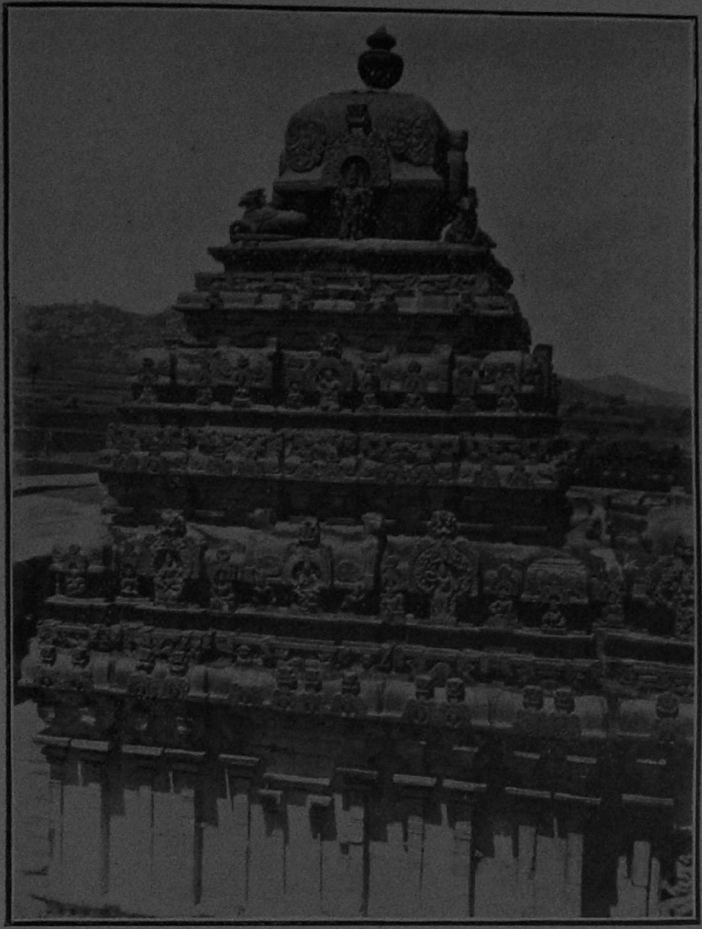
The outer wall with its plainish pilasters is almost the same as in the other shrine except for the occurrence of a few turreted canopies.

The *sōmasūtra* is a remarkable piece with a charging warrior guarding its mouth.

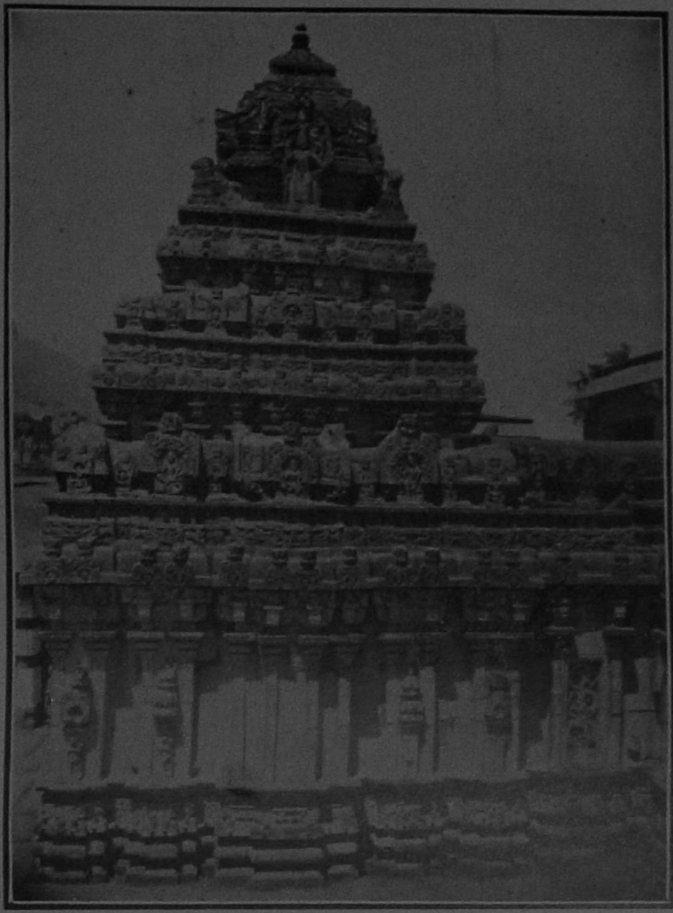
The four pierced windows have the following sculptures:—

1. *Tāṇḍvēśvara*—a graceful image well made, though some of the limbs are out of proportion. On the pedestal is an inscription.
2. *Creeper scroll*—with Yakshas in the intervening spaces.
3. *Shaṇmukha*—seated with the peacock on seat.
4. *Creeper scroll*— with dancers and musicians.

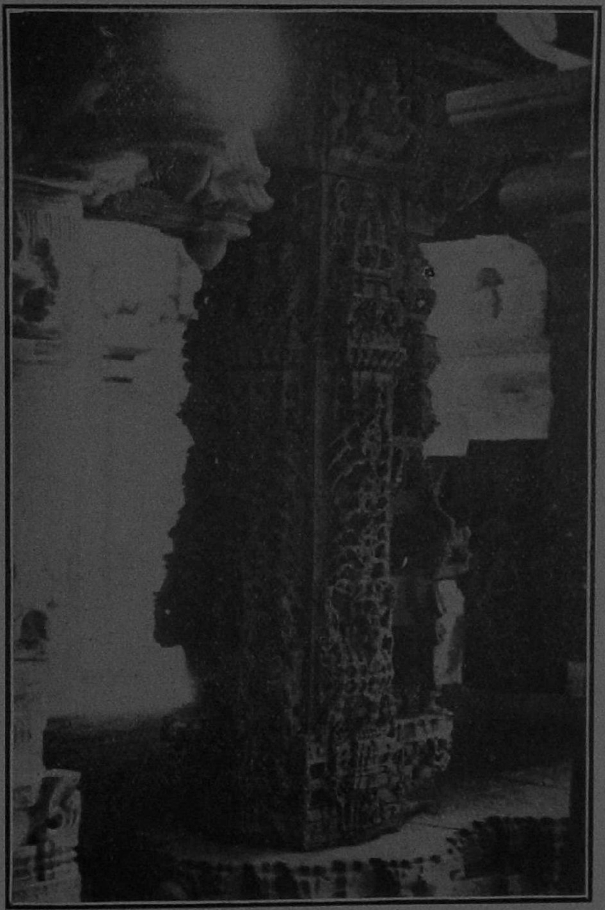
The upper portion of the navaraṅga wall corresponding to the eaves and parapet is a structure of brick and mortar, which evidently has replaced in Vijayanagar times the older stone structure.



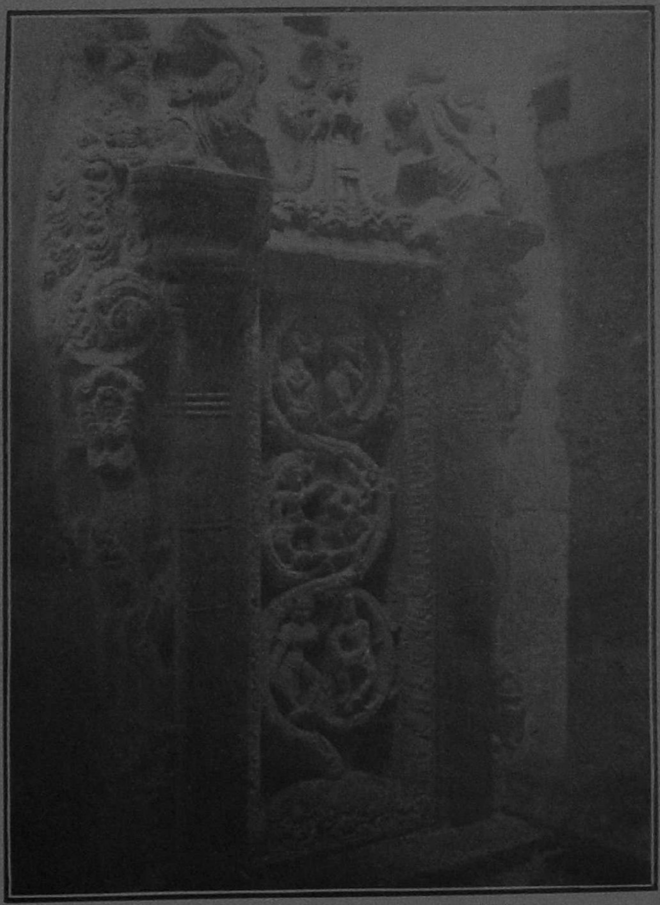
1. BHOGANANDISVARA TEMPLE: TOWER FROM SOUTH (p. 69).



2. ARUNACHALESVARA TEMPLE: TOWER FROM SOUTH (p. 71).



3. BHOGANANDISVARA TEMPLE: PILLAR IN KALYANAMANTAPA (p. 72).



4. BHOGANANDISVARA TEMPLE: PERFORATED SCREEN (p. 68).

Tower.

The Aruṇāchala tower (Pl. XX, 2) is also on the whole similar to the Bhōga-Nandi tower except for two important differences: (1) The śikhara and the surrounding figures are all of brick and mortar, the original stone work having apparently disappeared; (2) The images carved in the various rows are less handsome. Among the images may be noted Sarasvatī, Narasimha, Vishṇu and Sūrya.

Navaranga.

The navaraṅga doorway, its pillars and ceilings are all rather plainish and look like Vijayanagar work. In the central ceiling of the navaraṅga there is a shallow dome near which only Indra and Īśāna of the Dikpālas have been carved. The pillars have square mouldings with sixteen-sided shafts and the capitals have mango-drops. In the navaraṅga are placed a poorly carved Naṅdi and an ugly Gaṇēśa whose face is so unnatural that it is identified even by the priest as that of a lion. On a pilaster on the north-east of the navaraṅga is carved the image of a man with bow and quiver standing with folded hands. He is probably the Vijayanagar or Āvati officer who restored the navaraṅga.

Sukhanasi.

The sukhanāsi doorway was evidently a later insertion which was meant to protect the originally open sukhanāsi. In the latter, however, are four pillars of the square type belonging to about the Noḷamba period. The garbhagṛiha doorway also shows work of the same period with the dvārapālas standing upon elephants. The work may possibly be of the 9th or 10th century.

Linga.

The garbhagṛiha and the liṅga are similar to those of the other shrine except that the liṅga is larger and has a flatter head and the waist small and the pīṭha has upturned petals at its corners.

MAṆṬAPAS.

The Nandi Pavilions.

Both the Nandi pavilions are similar in design though the southern one is not so well finished as the one on the north. The latter is here described. A porch connects the navaraṅga doorway with the Nandi shrine whose roof is supported by rounded cylindrical pilasters of the type found in the Maraḷēśvara temple, Talkāḍ. On the north, east and south, however, the beam is supported by plain, quadrangular door-frames on which are inscribed Tamil inscriptions. The bull is well proportioned and fine, though not elaborately ornamented. The sculptor has attempted to show the bones in its haunches and the muscles on the shoulders.

Kalyana Mantapa.

The finest architectural structure in the whole temple is the kalyāṇa-maṇṭapa whose carving may be described more as jewellery than as sculpture. It is difficult to believe that all this work has been done in a kind of hardish dark stone which is much harder than the soapstone used at Bēlūr and elsewhere. Strangely, too, it is in the Dravidian style, similar detailed ornamentation being found only in the Hoysaḷa temples in the Mysore State which belong to a different style and in the kalyaṇa-maṇṭapa of the Sōmēsvara temple at Kōlar. The structure is raised on a stone base which is about 10′ square and 1½′ high. The face of the base is also cut up into cornices and base as in Hoysaḷa turrets. The four pillars are of the composite Dravidian style being composed of a large square main shaft and three well-separated minor shafts on the inside. On the base of each pillar are carved a number of Yakshas singing and dancing in the midst of men riding lions. On the two inner faces of each pillar is a goddess standing in tribhaṅga with the right hand holding a lotus and the left hanging loose. Each of them wears a tiara, ear-rings, breast-band, bracelets, anklets and rings, several sets of hip bands, the lower cloth or sari, jingles and anklets. Though elaborately worked, their proportions are not so graceful as in the sculptures of the 13th or any earlier century. The outer face of the lower part of each pillar is composed of a floral scroll springing out of a kalaśa with a large number of birds pecking at the flowers. In fact, birds form a prominent feature of the sculptural ornamentation as in the kalyāṇa-maṇṭapa of the Sōmē-śvara temple at Kōlar. On each face of the upper part of each pillar is an elaborately carved squaroid turret supported by dwarfs and lions. The capital is formed of a series of pendent lotus buds on the inside and deities on the outside, birds again being the chief ornamental design (Pl. XX, 3).

The dome above the pillar rises upon beams which have large dwarfs in the corners, the inner face of the pillar being cut up into small panels containing various seated gods. The corresponding face outside has a row of Yakshas. Above the beams the dome rises on six sets of corner stones which form concentric octagons.

(1) The first row from below consists of kīrtimukhas with Yaksha faces.
(2) Row of standing gods like Vishṇu, etc., with dancing groups intervening.
(3) Row of lion-headed kīrtimukhas supporting Yaksha-headed tower-tops.
(3) The Dikpālas.
(5) Serpentine creeper scroll.
(6) Shallow padma.

Above these is placed a flat ceiling with a large padma in the centre and a flower pendant with parrots pecking at it.

Around the tower on the outside run the eaves with serpents and chains in the corners and imitation wooden rafters on the inner face. The outer face of the tower is now covered over by plaster. The whole structure smacks of the Vijayanagar style of which it may be one of the finest products.

West Part of Mukha-mantapa.

The west part of the mukhamaṇṭapa is borne on a platform. About 18 pillars have been added on the inside and the outside of the round pillars of the Chōḷa period. The former are well worked, the four central ones on the west being typical of the finest Vijayanagar workmanship. On the inner face of each of these, stands a smiling lady holding a flower in the right hand, while the left hand hangs loose. Each pillar has a 16-sided shaft ornamented with floral and leaf bands and having cubical mouldings bearing numerous meso-relievos of various gods and saints among which can be seen the figures of many Śaiva saints and Gaṇas, varied forms of Narasimha, Vīrabhadra, Vishṇu, Pāṇḍuraṅga and Rāmānujāchārya. Some of these figures are very well carved though on hard stone and deserve study.

The roof of the mukhamaṇṭapa is plain and level except in front of the kalyāṇamaṇṭapa where it is raised by about 2′. This triforium is cut up by pilasters into a large number of panels each of which contains a standing figure of some god, saint or attendant. On the west is Dēvī with Gaṇēśa to her right and Kumāra to her left, while on the east Śiva dances with dancing Brahma and Vishṇu accompanying him with instruments.

East Part of Mukha-mantapa.

The eastern part of the mukhamaṇṭapa consists of a spacious pāṭāḷāṅkaṇa and two well constructed ' ∠ ' shaped 'jagali' platforms. The base of the latter bears finely carved ornamental cornices while the pillars which usually have 16-sided shafts and sculptured cubical mouldings are of the usual Vijayanagara times. The capitals have the common mango drops. An interesting object in the pāṭāḷāṅkaṇa is a large monolithic stone umbrella which reminds us of similar colossal objects at Gavipura near Bangalore.

MINOR STRUCTURES.

Umamahesvara Shrine.

The Umāmahēśvara shrine is a small structure standing between the navaraṅgas of the larger temples. On either side of its doorway stands a moustached dvārapāla, while on its walls are rows of standing images as follows:—

South wall	....	The Dikpālās.
West wall	....	The Seven Ṛishis and the Trimūrtis.
North wall	....	Śiva and Pārvatī attended by a large number of ladies with Naṅdīśvara in the centre, perhaps getting a tree watered by the ladies.

Inside the shrine are kept the metal images of Umā and Mahēśvara in sukhāsana.

East View of stone screen:

Śiva and Pārvatī with attendants some of whom are under pointed arches.

Outer View of stone screen:

This screen is composed of two pierced windows each showing a moustached god dancing on a makara while in the centre are a seated goddess and a standing Gaṇēśa with attendants and deities on either side, like Vīrabhadra and Bhairava.

The base and the top cornice of this screen are similar to corresponding parts of the Bhōga-Nandīśvara shrine in particular.

Kamathesvara Shrine.

In the south-east corner of the inner quadrangle there was originally a liṅga known as Kamaṭhēśvara. This is now housed in a room in the south-west corner. There is nothing remarkable about this structure.

Apita-Kuchamba Shrine.

The Apīta-Kuchāmbā shrine is situated to the north-west of the Aruṇāchalēśvara shrine and houses his consort whose standing figure of dark-bowrn stone is not handsome. The doorway is supported by maidens treading on makaras and female dvārapālakas with Gajalakshmī on the lintel. The walls are sculptured in meso-relief thus:—

South wall	Śiva, Vishṇu and Brahma receive an invitation to Gaurī's marriage and proceed on their vehicles.
West wall	The Dikpālakas and the Seven Ṛishis also proceed to the marriage.
North wall	Śiva receives Gaurī in marriage, while the other gods bear witness.

Girijamba Shrine.

The Girijāmbā shrine and its goddess are in almost every respect similar to those of the Apīta-kuchāmbā shrine except that the four central pillars of the mukbamaṇṭapa are more ornate.

Prakara.

All around this courtyard runs a cloistered prākāra borne on pillars of the Dravidian style. Those near the gateways have brackets of ridden yāḷis rearing on the heads of elephants. An Umāmahēśvara group of probably the Gaṅga times is kept in a niche on its north. In the eastern part of the courtyard stands a monolithic pillar, about 30′ high, which has a thin octagonal shaft and nothing else remarkable about it. In the north-east is the yāgaśālā which appears originally to have been a shrine of Bhairava or some other deity built in the late Vijayanagar days.

Vasantamantapa.

A doorway in the north wall of the prākāra leads to the second courtyard in the west part of which there is the Vasantamaṇṭapa, a fine structure of the Vijayanagar period borne on 16 well-carved Dravidian pillars, the outer ones being supported by yāḷi or lion brackets.

Sringi Tirtha.

The third courtyard to further north is also surrounded by cloisters and has a large stone-built pond known as Śṛiṅgi Tīrtha. Above the verandah all round is a turreted parapet of brick and mortar in each of which stands the stucco figure of a god or goddess.

Mahadvara.

The mahādvāra is a typical structure of the Vijayanagar period with a tall stone doorway, but the brick tower has now disappeared.

Other Buildings.

To the right of the mahādvāra is found a small vāhana-maṇṭapa of Vijayanagar period. There are no traces now remaining of the old prākāra wall which was abutting on either side of the mahādvāra. To further south of the vāhana-maṇṭapa lies a pond filled with stinking water which appears to be a source of public danger. The sooner the structure is removed and the pond filled in, the better. A large area in front of the temple is enclosed in a compound and belongs to the temple. On the outh-west of this courtyard stands a small stone structure of Vijayanagar times housing an image of Vīrabhadra. On the north there is a large pond with well cut stone steps whose silt should be removed. An old maṇṭapa probably meant for the car festival has been now converted into the Travellers' Bungalow. To the west of the prākāra wall of the whole temple stands a small shrine of the Sapta-mātṛikās.

Conservation.

The Bhōganandīśvara temple is a First Class Muzrai institution and an important place of pilgrimage for the worshippers of Śiva in South India and it is also a place of great antiquity highly valuable to students of history and of art. It deserves to be preserved and maintained in a decent form. All private dwellings like those now existing in the north-east, north and south of the temple should be removed. The maṇṭapa which has now been converted into a Travellers' Bungalow should once again be converted into a maṇṭapa, a separate Travellers' Bungalow being built further to the east. Thus the temple area would contain only buildings of antiquity. The white wash and oil wash covering many of the sculptured parts of the temple should be carefully removed, leaving the stone bare and clear in its original colour. The small niches built over the figures of Chaṇḍikēśvara on the north-west of the Bhōganandi shrine should also be removed. The Bhōganandīśvara tower and navaraṅga and one or two places in the north verandah are said to be leaky. The roots of the plant which are appearing on the tower and elsewhere should be removed and the crevices deeply cement-pointed with the cement coloured to match the stone. The bṛindāvana in front of the Apīta-kuchāmbā shrine should be removed. The pavement of the courtyard may be reset in due course according as funds permit.

PART III—NUMISMATICS.

THE SANGAMA DYNASTY.

PLATE XXI.

HARIHARA.

TYPE A :—**Hanuman.**

VARIETY (*a*).

1. Ai Varāha 51·5 grains.

Obverse :—Rude figure of Hanumān to right, with knees slightly bent, left hand resting on left knee and right hand raised up as in the act of striking. The tail is lifted up behind the head. The face looks forward. Sometimes behind the head there is a large tuft of hair. On some specimens the face looks back.

Reverse :—Three-line Kannaḍa legend with rules between the lines :—

Śrī vī
ra Ha ri
ha ra

VARIETY (*b*).

2. Ae . 6

Obverse :—Hanumān as on No. 1 but face looking back.[1]

Reverse :—Kannaḍa legend as on No. 1.

VARIETY (*c*).

3.

Obverse :—Similar to No. 1, but with ring of dots around.[2]

Reverse :—In linear circle two-line Nāgari legend.

Ha ri
ha ra

TYPE B :—**Garuda.**

4. Ae

Obverse :—Garuḍa with long beak, standing to right in posture similar to that of Hanumān in No. 2.[3]

Reverse :—Similar to No. 2.

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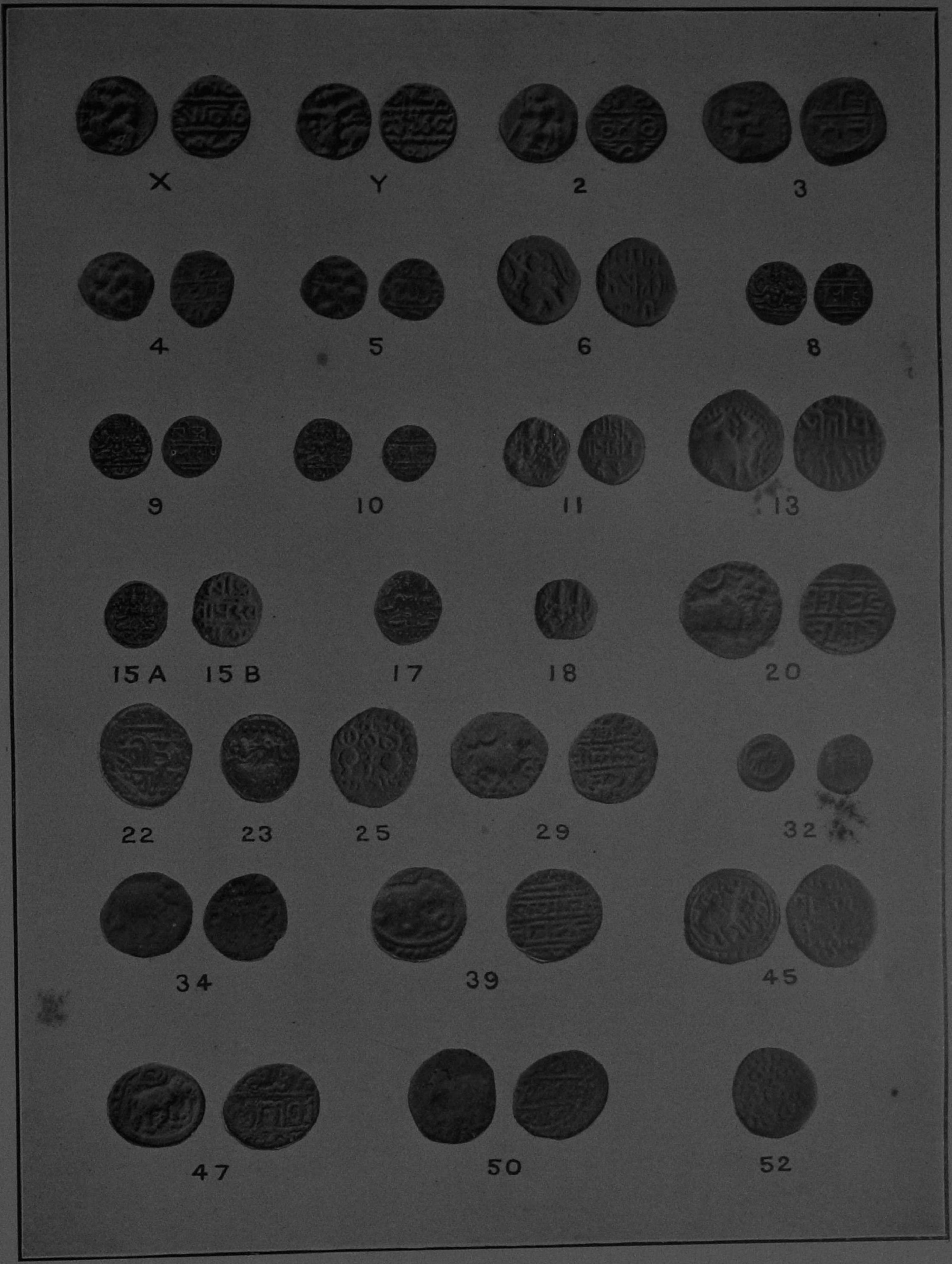
[1] *I. A.* XXV, p. 317 (Tracy's Cabinet).

[2] *Ibid* p. 318 Pl. I No. 4.

[3] *Ibid* Pl. I No. 3a.

PLATE XXI.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COINS OF VIJAYANAGAR: SANGAMA DYNASTY (p. 76).

Mysore Archæological Survey.]

Hanumān and Garuḍa were the devices of the Yādavas as seen from their title 'Hanumad-Garuḍa' which has descended to the Mahārāja of Mysore through Vijayanagar. The occurrence of these two figures on Harihara's coins supports the tradition that Saṅgama was in some way connected with the Yādavas of Dēvagiri.

The great mediæval Hindu Empire of Karṇāṭaka which had its capital at Vijayanagar was the result of an effort made by the Hindus of Southern Dakhan to defend their homes from further inroads by the Muslims. Harihara I who became the ruler in 1336 was faced with a situation unprecedented in the history of South India. With the help of his brothers he had freed the southern part of the Yādava country and the northern part of the Hoysaḷa country from the Muslims and founded a kingdom of his own. This he called the 'Karṇāṭaka' kingdom owing to the spoken language of the people being Kannaḍa. The foundation of Vijayanagar, also called Vidyānagara, is traditionally but incorrectly ascribed to Guru Vidyāraṇya who is said to have caused gold coins to pour down from heaven. Perhaps this means that the Sṛingēri Mutt helped Harihara with part of the finances necessary for building up the new State. Whatever may have been the source of the supply of gold to Vijayanagar, there appear to have been issued a very large number of gold and copper coins.

Harihara and his friends had perhaps to choose an inspiring device for the new coins, and their choice was most appropriately the figure of Hanumān, the great monkey god. The site of Vijayanagar[1] and the Ānegondi bank of the Tuṅgabhadrā opposite to it have been identified in Hindu tradition with the city of Kishkiṅdhā, the hill fortress of the Vānaras whose prime minister was Hanumān. Harihara and his comrades were surely aware of the sanctity and heroic traditions of the ground on which Vijayanagar stood. There is scarcely an important hill on the site which is not crowned by an image of Hanumān and, in fact, there is a temple of his near Paraśurāma's temple on the peak of the Mātaṅga hill which is quite close by the temple of Virūpāksha.

Hanumān appears on the coins of Vijayanagar in three different styles.—(1) His tail is sometimes arched over his head and curled up outwards in front of his face which looks forward. (2) The tail is lifted up but is shorter and the hero has turned his head backward. (3) The face looks forward and the tail forms an inverted arch crossing the knees with the end rising up in front.

Some difficulty is caused by the great similarity of this figure to Garuḍa described by Hultzsch[2], following the identification by Elliot of a similar figure on the gold coin of the Kalachurya Rāya Murāri Sōvi[3]. The figures on Harihara's coins are either Hanumān or Garuḍa. No wings of the kite-god are to be seen while the tail and snout of Hanumān are clearly visible on many specimens. Very often the god has a large knot of hair or kirīṭa behind his head after the mediæval fashion. Bidie is right in identifying the figure as Hanumān[1] and if any doubt yet remains, the name given to the coin by the Shroffs namely Hanumantarāi Varāha helps to set it at rest.

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[1] Longhurst: *Humpi Ruins*, Map.

[2] *I. A.* XXV, p. 317.

[3] See Plate XXI, x and y. *E. C. S. I.* Pl. III. Nos. 87 and 88.

The figure of Hanumān appears on the coins of the later Kadambas, on the banner of the Yādavas, on the Rāma Taṅkas, on some local Vijayanagar copper types and on the Pagodas of Mahammad Ali Walajah, the Nawab of Arcot. There is no doubt that the Hanumān device is very similar in pose to the Garuḍa on the gold issues of Murāri Sūva Bhaṭa, as is borne out by the similarity of the weight standards. But the medium of this inheritance is uncertain. There is at present a break in the continuity of the standing Hanumān and Garuḍa types.

The connection of the symbol of the first two kings of Vijayanagar with Hanumān who appears on the coins of the later Kadamba dynasties calls attention to one of the theories regarding the origin of the "Sangama" dynasty. Bukka II is referred to as 'the Hindu Sultan Kadam' by Nikitin, a Russian who visited India in 1474[2], and Sewell refers in its connection to the view that the dynasty had a Kadamba origin.

The 'Pagoda' or Varaha was the standard gold coin of the Dakhan. By the time the Vijayanagar kingdom was founded the weight of the Varaha had become established at 52 grains.

One or two points about the reverse may be noticed here. Its style with the legend in three lines, the rules between the lines and the use of the Kannaḍa alphabet bring the earliest Vijayanagar coin remarkably near those of Murāri Sōva Bhaṭa (Kalachurya). Kannaḍa characters appear to have been used in the Kannaḍa country, while Nandi-Nāgari was employed both in and outside that area. The use of the title Vīra as distinct from Pratāpa suggests that Vīra Harihara refers possibly to a king different from Pratāpa Harihara. The former king whose types are also different was perhaps Harihara I, while the latter was Harihara II.

Fortunately, both gold and copper specimens have been known, and indicate that Vijayanagar was a sovereign State and that there was a varied currency used in the kingdom about the year 1350.

The rudeness of the figure on the obverse indicates the poor condition of numismatic art in the earliest days of Vijayanagar as contrasted with the latter days. The Nāgari legend variety with the bordering dots and circle would appear to be later in date than the Kannaḍa legend variety which is distinctly ruder.

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[1] Bidie No. 9. *Ind. Ant.* XX, p. 302.

[2] *India in the Fifteenth Century*, Hakluyt edition, p. 29; and Sewell: *Forgotten Empire*, p. 22.

BUKKA I.

Type A :—**Hanuman.**

Variety (*a*)—Kannaḍa legend.

5. Ai. Hanumantarāi Varaha.

Obverse : - Hanumān—Hultzch identifies the figure as Garuḍa. The figure is not clear. The pose is as on No. 2.

Reverse :—Three-line Kannaḍa legend as on No. 1[1]

Śrī vī
ra Bu ka
rā ya

(Specimen in the Madras Museum.)

Variety (*b*)—Nāgari legend.

6. Ae.

Obverse :—Hanumān as on No. 1. The tail is clearly seen[2] to form an arch over the head and curl up in front.

Reverse :—Three-line Nāgari legend with rules between the lines.

Vi rā Bu
ka pa tī
ra yā

Hultzch reads the legend as 'Śrī Vira Bhupati rāya.' But it is difficult to deny the existence of the letter 'ka' in the second line.

7.

Obverse :—Similar to No. 6.

Reverse :—Similar to No. 6, but the legend reads :

Śrī Bu
ka pa rā
ya

Bukka I was the hero, who more than anybody else, was responsible for the establishment of the kingdom of Vijayanagar. He was famous even in contemporary times as a military genius. The works of Vidyāraṇya and Hindu tradition refer to him with gratitude as the saviour of Hinduism in the south. Till his elder brother's death in 1353, Bukka was content to be only the heir; and when he occupied the throne he had some unknown reason for calling himself not an emperor but only a governor. His coins are very similar to those of Harihara I, though they show a little more care in die cutting. The variety with the Kannaḍa legend is undoubtedly his issue.

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[1] There are several specimens in the British Museum.

[2] *Ind. Ant.* XXV, P. 318, Pl. No. 6.

As the kingdom expanded over the Telugu and Tamil districts and as the learned men of the Dakhan gathered at the capital and gave an impetus to the revival of Sanskrit learning, the first two kings appear to have brought into greater use the Nāgari script which only could be the common script of the learned all over South India. The Nāgari legend on the variety *b*[1], has been read by Hultzch "Śrī Vīra Bhūpati Rāya," the 'ti' being sometimes wrongly long; he attributes it to a prince who was the son of Bukka II[2]. It is doubtful if this Bhūpati Rāya ever sat on the throne. The Hanumān figure suggests that the coin more probably belongs to the middle of the 14th century than to the early 15th century. The specimen in the Cambridge collection has enough of the legend to give the reading 'Sri Ba ka pa ra-' which stands for 'Śrī Bakapa Rāya.' Bukka was also called Bukkaṇṇa or Bukkappa. It is also possible that he was known as "Bukkapati Rāya" or "Bhūpati Rāya."

The Vijayanagar kings sometimes allowed the local rulers whom they conquered and the viceroys to issue coins of their own. During the last days of Harihara I or the early ones of Bukka I the viceroys on the west coast were authorised to issue coins called 'Maṅgaḷūru Gadyāṇa' and 'Bārakūru Gadyāṇa[3]' which were probably gold coins issued by the 'Gaḍis' or outlying provinces. No local gold coins of this kind are known though there are numerous types of copper coins which were most probably the issues of the provincial viceroys.

HARIHARA II.

Type A:—**Uma-mahesvara with Trident and Drum.**

8. Ai. ·4 Half Varāha. Wt. (1) 26·4.

Obverse:—On raised seat supported by a lotus Mahēśvara or Śiva is seated in squatting attitude or *padmāsana* with his consort Umā or Pārvatī on his left thigh. Both wear kirīṭas or peaked crowns and the usual archaic dress and ornaments. Śiva's coronet has a halo around it and he has four arms. One left hand holds a trident and the other is round his consort's waist. One right hand holds a ḍamaruga (drum) while the other is in the *abhayamudrā* or the attitude of reassurance. The goddess has joined her hands in devotional attitude. Near Śiva's head are the sun and moon.

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[1] Bidie No. 9; *I. A.* XX, P. 302, Pl. No. 1.

[2] *I. A.* XXV, p. 318.

[3] *E. I.* VIII, p. 130 *n* 1.

Reverse :—Three-line Nāgari legend with rules between the lines.

Śrī pra
tā pa Ha ri
ha ra

Type B :—**Uma-mahesvara with Battle-axe.**

9. Similar to No. 8; but the god holds a battle-axe in the right back hand.

Type C :—**Lakshmi-Narayana.**

10. Similar to No. 8.

Obverse :—Similar to No. 8, but the deities are Lakshmī and Nārāyaṇa instead of Śiva and Pārvatī. The god holds in one right hand the Sudarśana chakra or discus with three conventionalised flames, and in one left hand his śaṅkha or conch named Pañchajanya.

Reverse :—Similar to No. 8.

Some specimens in the British Museum have minutely milled edges.

Type D :—**Sarasvati-Brahma.**

11. Similar to No. 8, but the god's hands are thus disposed: abhaya (with rosary ?), ladle, kalaśa or pāśa and pustaka. The last is definite and helps the identification of the god with Brahma. The goddess appears to hold a rod-like thing, perhaps a rudra-Vīṇā.

Type E :—**Lakshmi-Narasimha.**

12. Similar to Nos. 8 and 10.

Obverse :—Similar to No. 10, but the god's lion face indicates that he is Narasimha the Man-Lion with his consort Lakshmī.

Reverse :—Similar to Nos. 8 and 10.

Specimen in the British Museum collection. Not previously published. The minute centrifugal lines show the defective method of die striking generally observed on the Akōla series.

Type F :—**Bull.**

Variety (*a*).

13. Ae. ·6.

Obverse :—In circle of dots, fine humped bull moving to left, with bell or gingle hanging from its neck, crescent moon above and dagger in front.

Reverse :—In circle of dots two-line Nāgari legend sometimes barbarous with rules between the lines.

Pra tā pa
Ha ri ha ra

Specimen :—(*a*) British Museum.
(*b*) Cambridge.

Harihara II was the first ruler to assume imperial titles. The new status of the kingdom which had now become an Empire required a change in the device on the coins. The simple old Hanumān gave place to the great Purāṇic gods Brahma, Śiva and Vishṇu. A successful attempt was made to revive Hindu literature and art and the art of coinage received greater attention. The Smārtas as before led the cultural revival and the Emperor followed their lead. To him all the gods of Hinduism were true and making a difference between Śiva and Vishṇu was sinful. All the three great deities appeared on the coins as also others connected with them. The Empire now encompassed nearly the whole of south Dakhan and the religion and culture of the court became more elaborate. The coins clearly bear witness to these changes.

Śiva as Virūpāksha or God with the terrible third eye was the patron deity of the kingdom of Vijayanagar. In his original form in the temple of Hampi, he is only a Liṅga or Phallus. But in his man-like form he appears on the coins seated on his throne along with his consort who is the first of his devotees. He holds one right hand in the *abhayamudrā* promising protection and salvation to his votaries, the people of Vijayanagar. The other hands hold his famous battle-axe and drum or the trident and drum with which he fought his enemies.

But Harihara II worshipped other deities also. Though his Vishṇu coins are rarer than his Śiva ones, the Lakshmīnārāyaṇa type is also well known. It is known that Harihara II took special interest in the restoration of the beautiful Hoysaḷa temple of Vishṇu Chennakēśava at Belur.

The Lakshmī-Narasimha type is of great interest as it is exceedingly rare. A good lens clearly shows the lion face of the god with the lips marked by three converging lines. If the figure indicates the peace which followed in 1397 on the successful termination of the war waged by general Guṇḍa on the Turushkas or Moslems,[1] the type would belong to the last years of the reign of Harihara.

The Brahma type is exceedingly rare and hitherto unknown.

Śiva's mount and emblem is the bull Nandi, to whom especial importance was attached in the Kannaḍa country owing to the spread of the Vīra-Śaiva sect between the 12th and the 15th centuries. The Indian humped bull with long horns walking majestically with uplifted head has been a figure admired in Indian art and literature.

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[1] Rice: *Mysore and Coorg*: p. 115.

The crescent when not accompanied by the sun would stand for Śiva, who as Chandraśēkhara wears the crescent in his hair. The bull and crescent appear commonly on the Āndhra and Chōḷa coins, while the dagger, also present on the Chōḷa and Chālukya issues, is a symbol of royalty. The bull and dagger type is copied from a similar Chōḷa type suggesting thereby that it might have been issued after the Chōḷa country had become an integral part of the Empire. On some coins with the Kannaḍa legend "Dēvarāya," the dagger takes the form of an arrow and sometimes of the trident which is an emblem of Śiva.[1] The sun and moon appearing together are the eternal witnesses of the king's deeds or, more probably, the indicators of the eternal duration of the Empire or the circulation of the coins.

The legend on the reverse is in Nandi or Nanda Nāgari and is sometimes barbarous especially on the copper issues, showing that the die cutters were very often illiterate artisans who sometimes forgot to reverse their letters in the dies. The occurrence of the epithet "Pratāpa" as distinguished from "Vīra" would suggest Harihara II who might have adopted that title on his assumption of imperial dignity. Harihara II and his successors assume this title while his predecessors appear to have been content with the more modest 'Vīra.'

The make of the coins of Harihara II offers some points of interest. They are better made and the dies are more elaborately cut than those of his predecessors. Some specimens show a distinctly better condition of art than others and the latter which bear more conventionalised figures are also of inferior metal. These latter were perhaps issued in some provincial mint or by some impecunious viceroy or imitator.

As already stated in the Annual Report for 1930, P. 73, a large number of Vijayanagar coins from the days of Harihara to the days of Achyuta Rāya come from Bassein in the Akōla District of the Central Provinces as noted in the records of the museums. Many of these show that one of the dies or both might have been very shallow giving a rather low relief to the figures. The good metal they contain does not support the view that they were only imitations. It is possible they were the issues of some particular mint situated more to the north, and subordinate to Vijayanagar. About this time there was the Hindu state of Kherla in this locality, about which much is not known.[2] In all probability, this State acknowledged the suzerainty of Vijayanagar and played an important part in the latter's foreign affairs. This appears to be the most suitable explanation of the Akōla finds.

A remarkable feature of some of the coins of Harihara II and a few of his successors like Dēvarāya II is the evidence of milling. There are two specimens in the British Museum whose edges on the obverse side are milled all round, the ridges being very minute. This is highly important as no modern Europeans had come to India at that date and even in Europe milling was invented in the eighteenth century. It is probable that the Vijayanagar artisans gave up milling because it required much labour to cut the proper die.

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[1] *Mysore Catalogue Draft*: Vijayanagar, No. 24.

[2] *Imperial Gaz.* Vol. II, P. 383 mentions the common enmity of Kherla and Vijayanagar to the Bahamanis. See also *Camb. Hist. of India, Vol. III*, p. 351 f.

The coins of Harihara and his successors throw some light on the archaic dress and ornaments which were worn by deities and by kings on ceremonial occasions. This dress is even now worn by deities in the temples and imitated by the performers of old fashioned Purāṇic plays or *Kathas*, especially in Kanara and Malabar which have not been much influenced by Moslem conquests. Kṛishṇa Rāya's statue with his consorts in the temple at Tirupati[1] wears very nearly the same kind of dress. The head-dress consisted of kirīṭas or peaked caps more often of metal than of cloth, inlaid with precious stones and rising in ridges tier above tier. Very often the kirīṭas of the male deities had a curved metallic projection on each side or an inverted heart-shaped halo behind. The upper part of the body was covered with a light-fitting bodice; sometimes it was bare, and women used broad bandages (or corsets ?) over their breasts. A long piece of cloth was tied in beautiful folds round the waist and lower limbs, but was rarely drawn up to cover the upper part of the body as is done by south Indian women to-day. Instead was used a separate *uttarīya* or upper cloth, which was tied round the waist by the men on sacred occasions. Armlets, bracelets, anklets, necklaces, ear-rings and other ornaments were equally worn by both sexes. The higher classes, the gods, kings and queens wore long hair tied in large knots behind the head or on one side as among the Tamil and Telugu women to-day.

The custom of seating the goddess consort on the lap of the god appears to be an ancient convention surviving from some remote period to the present day. Such a posture would appear to have been as impossible for ordinary mortals on public occasions in the days of Vijayanagar as it is to-day in India. The posture was perhaps adopted by public art to emphasise the oneness in spirit of the consorts as evidenced in such compound names as Sītā-Rāma, Lakshmī-Nārāyaṇa and such conceptions as Ardhanārīśvara.

VIRŪPĀKSHA I.

No issues of this ruler are known.

BUKKA II.

Type A.—**Bull.**

14. Ae. Similar to No. 13.

Obverse :—Bull similar to No. 13, but with sun and moon above.

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[1] Longhurst : *Hampi Ruins*, p. 44.

Reverse :—In circle of dots three-line Nāgari legend with rules between the lines.

(Vi) ja
ya Bu ka
Rā ya

Specimen in the Cambridge Museum.

There were two kings to whom it is possible to attribute this coin : Bukka II and Vijaya I. The latter had also the name Vijaya Bukka, by which he is known on some of the inscriptions. But the obverse of the coin with the dagger and no conch and the reverse without any dagger in the centre make the coin resemble the bull type of Harihara II more than the bull types of Dēvarāya I. One difficulty which arises in attributing this coin to Bukka II, is the epithet "Vijaya." This king was perhaps called Vijaya Bukka also, in which case the application to him of the name 'Ajarao' by Nuniz[1] would be explained.

DĒVARĀYA I.

Type A.—**Uma-Mahesvara.**

15. Ai. ·45. Varāha. Wt. 52·3.

Obverse :—Śiva and Pārvatī as on No. 8 of Harihara II.

Reverse :—Three-line Nāgari legend with rules between the lines.

Sri pra
tā pa Dē va
Rā ya

16. Ai. ·35 Half Varāha. Wt. 26·1.
Similar to No. 15.

Type B.—**Umamahesvara with Battle-axe.**

17. Ai. Varāha.

Obverse :—Similar to No. 9.

Reverse :—Similar to No. 15.

Śrī Pra
tā pa Dē va
rā ya.

NOTE.—Bidie[2] thinks that Śiva holds in his right hand the 'ḍamaru' and in the left the Khaṭvāṅga or club. The ḍamaru looks also like a conch or even bow.

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[1] Sewell : *For. Emp.* p. 51.

[2] Bidie. *Pagoda or Varaha coins,* p. 44.

Type C.—**Lakshminarayana.**

18. Ai. ·45 Varāha. Wt. 52·3[1]

Obverse :—Vishṇu and Lakshmī, similar to No. 10 of Harihara II.

Reverse :—Similar to No. 15.
Śrī Pra
tā pa Dē va
ra.

19. Ai. ·4 Half Varāha. Wt. 26.

Very often there is a dot under 'Pa' in 'Pratāpa' and sometimes the diagonal stroke above 'Dē' is absent or 'Dā' or 'Dō' is found. 'Ya' at the end may be 'yā.'

Type D[2].—**Bull and Nagari legend.**

20. Ae ·65

Obverse :—Similar to 10 of Harihara II; bull to left, but with a conch in front instead of dagger.

Reverse :—In circle of dots, dagger above and two-line Nāgari legend below, sometimes with rules between the lines.

Pra tā pa Dē
vā ra ya

The legend is often corrupt.

Dē va ra ya

21. Ae ·65[3]

Obverse :—Similar to No. 20 but with bull to right.
Reverse :—Similar to 20.

22. Ae ·65

Obverse :—Similar to No. 19.
Reverse :—Similar to No. 18 but with legend only :

Śrī Dē va
rā ya

23. Ae ·65

Obverse :—Similar to No. 21, but with crescent moon and sun above, sometimes with a rule below them.
Reverse :—Similar to No. 21.

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[1] *Ind. Ant.* XX, p. 302.

[2] *Ibid* p. 304.

[3] *Ibid*, p. 305.

24. Ae ·6

Obverse :—Bull and dagger similar to No. 13, but with no crescent above.

Reverse :—Nāgari 'Śrī Dēvarāya'. Similar to No. 22, but with sun and moon on top represented by crescent with central dot; no dagger on reverse.

The conch perhaps indicates victory and connects the Vijayanagar types with the Chōḷa types.

Type E.—**Bull and Kannada legend.**

25. Ae ·65

Obverse :—In circle of dots, similar humped bull to left with crescent and sun above and no dagger on obverse. Some specimens have the Nāgari letter 'dē' in front of the bull standing perhaps for 'Dēvarāya.'

Reverse :—In circle of dots, in three lines (Kannaḍa characters):

(1) Śrī Dē va
(2) A dagger between conch and discus.
(3) rā ya

The distribution of the letters with the symbol in the centre is perhaps in imitation of the Chālukya and Pāṇḍya issues. Specimens similar to No. 25 are met with in most collections. Sometimes the moon appears with a dot in the centre alongside of the sun, thereby duplicating the sun mark. Some specimens show fine bulls while others have only a rude symbol. The difference was perhaps due to the varieties issued from the central and the provincial mints.

Type F.

26. Ae.

Obverse :—Similar to No. 25.

Reverse :—Conch to left and sceptre (dagger ?) in centre and discus to right with sun and moon below and the Kannaḍa letter 'De' above.

Rangachari and Desikachari publish this coin and read the doubtful letter as 'De'. It is also doubtful whether the reverse central symbol represents a sceptre or not, as sceptres are uncommon in the Vijayanagar series.

27. Ae ·65

Obverse }
Reverse } Similar to No. 25, but with bull to right.

28. Ae ·6

Obverse :—Similar bull to left in linear circle, with dots representing its limbs and also sun and moon above; in front the Nāgari letter 'da' reversed, three dots below line in exerque.

Reverse :—Two-line Kannaḍa legend :

si Dē va
Rā ya

with double horizontal lines and single vertical lines separating the letters. The variety is rather rude and perhaps comes from some out of the way provincial mint. The reverse indicates the continuation of the chequered reverse pattern on the local issues, which have been hitherto attributed to early Mysore.

Type G.—Bull and 'Nilakantha.'

29. Ae ·45[1]

Obverse :--In circle of dots similar bull to right, with Nāgari 'de' in front and sun and moon above.

Reverse :—In circle of dots three-line Nāgari legend with intervening rules :

Śrī
Nī la kaṇ
ṭha

Nīlakaṇṭha or Blue-necked is an epithet applied to Śiva. The Sangama dynasty had at least five different Dēvarāyas, the first two of whom were famous as Emperors. Though the reign of Dēvarāya was shorter and less important, yet it was an eventful period of strife against the Moslems. As either of the kings was known as Pratāpa Dēva Rāya, it is difficult to decide to whom the legend on a particular coin refers. Coins with any distinct reference in the legend or in the symbol to an elephant are perhaps to be assigned to Dēvarāya II, as the latter took great pride in distinguishing himself as a hunter of elephants. Out of the seven types described under Dēvarāya I, it is not possible to state definitely that any of them cannot belong to Dēvarāya II.

It is possible to suggest that Dēvarāya II who was somewhat inclined towards an extreme form of Śaivism as taught by the school of Basavēśvara might not have issued the Lakshmīnārāyaṇa type which shows distinct traces of Smārta influence. But the gold issues of the Umāmahēśvara type which are much more numerous might as well be the issues of Dēvarāya II as of his grandfather, as no Varāha and half Varāha pieces of the elephant type have been known which have any reference to either of the Dēvarāyas. Surely, Dēvarāya II also issued the larger gold pieces during his reign of twenty-two years and they were similar to the types of Dēvarāya I, especially to the Umāmahēśvara type.

The copper issues also offer a similar difficulty. The classification here followed assigns all the bulls to Dēvarāya I. This classification is not anything more than merely suggestive. As the Bull type appears under Harihara II and Kṛishṇadēva

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[1] *Ind. Ant.* XX. p. 305.

Rāya also, there is no reason to suppose that it did not appear under Dēvarāya II. Nor do the positions of the conch and dagger or the use of the letter 'de' or even the use of the Nāgari or Kannḍa alphabet offer definite proof of the origin of these coins. It is possible that Type C with the bull and Nāgari legend 'Dēvarāya' belongs to Dēvarāya I as it resembles No. 13 of Bukka II and No. 12 of Harihara II; and types D and E showing either a change of the reverse design, or the use of the initial letter 'De' or referring to the distinctly Śaiva 'Nīlakaṇṭha' which may be the name of Śiva or of some important viceroy similar to Lakamana Daṇāyaka, may belong to Dēvarāya II. It is not unreasonable to suppose that Dēvarāya I issued types A, B, and C, while Dēvarāya II issued types A, D, and G, in addition to his other types, though the data available are insufficient to make such a conclusion final.

RĀMACHANDRA I.

There is one specimen at the British Museum which has an elephant with lifted tail moving to left on the obverse and on the reverse a vertical straight line in the centre perhaps a conventionalised mark for the usual sword or dagger with four Nāgari characters which read:

Rā ma
ma ra

The first letter is much worn and only the last three are clear. The elephant would make it a coin of Vijayanagar in the fifteenth century and if the name is correctly Rāma it could refer to Ramachandra I. But as it is doubtful if this prince was ever really in power and as it is more likely that the elephant symbol was adopted by Devaraya II, it is possible that the coin belongs to some ruler of later times and not to Rāmachandra I.

VIJAYARĀYA I.

Type A.—**Bull and Kannada legend.**

30. Ae ·45

Obverse:—Similar to No. 25 of Dēvarāya I.

Reverse:—Similar to No. 25 but the Kannaḍa legend may be read as Śrī Jaya or as Śrī de ya.

The attribution of this type to Vijayarāya depends entirely on the reading of the legend. The coin is quite like similar ones of Devaraya I and it is possible to read the second letter as 'de' instead of as 'ja.' But the last letter is more like, 'Ya' than like 'va'. The die-cutter may have unintentionally cut 'ya' for 'va' or more probably the latter may have had a cursive form resembling 'ya'. But as it is, the last letter is more like 'ya' than 'va', though the reading Vijaya would still be difficult as the letter 'vi' does not appear. The coin is described under Vijayarāya I only to call attention to its legend: but its attribution is subject to much doubt.

DEVARĀYA II.—(Co-regent and King).

Type A.—**Gold—Elephant.**[1]

31. Ai ·3 Quarter Varāha. Wt. 13·2

Obverse :—In linear circle, fine elephant moving to left with sun and moon above.
Reverse :—Two-line Nāgari legend with rule between the lines:

Śrī Dē
va rā ya

Type B.—**Silver—Elephant.**

32. Ag. About ·4, Small coin.

Obverse :—In linear circle, rude elephant to right.[2]
Reverse :—In plain field, dagger to left and two-line Nāgari legend.

Dē va
rā ya

Specimen in Tracy's collection.

Hultzsch quotes a description of Dēvarāya II's coins and their names by Abdul Razak, the Persian ambassador who visited Vijayanagar in 1443.[3]

Metal.	*Name.*	*Value.*
Gold	Varaha	Varaha
,,	Partab (-Pratapa).	Half Varaha
,,	Fanam (-Haṇa)	1/10th Partab or 1/20 Varaha
Silver	Tar	1/6th Fanam or 1/60 Varaha
Copper	Jital	1/3rd Tar or 1/180th of a Varaha.

The above statement is of very great value as it indicates the respective values of the different metals as also the varied currency used in the Dakhan in the fifteenth century. Under Devaraya I, it has already been stated that the varāha and half varāha of Dēvarāya II were in all probability little different from the corresponding coins of his grandfather. The copper 'Jitals' are also numerous, but it is fortunate that at least one specimen of the smaller gold and silver issues is extant. The existence of the gold quarter varāha shows that Abdul Razak's list is not exhaustive. Vijayanagar was in those days highly prosperous and had flourishing internal and international commerce, whose requirements necessitated the issue of a varied coinage.

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[1] *I. A.* XX, p. 303 Pl. No. 7.

[2] *I. A.* XXV, p. 318 Pl. No. 5.

[3] *Ibid* XX, p. 301.

The silver coin would appear to be a 'Tar' and its existence is highly interesting in view of the fact that among the indigenous types of the Dakhan, silver coins are exceedingly rare. The need for a light coin of smaller value than the Fanam and sufficiently large to be freely handled would appear to have led to the issue of the 'Tar', the use of silver being perhaps suggested by the example of the Moslem Kingdom of the north.

In the Kaiser Frederick Museum at Berlin there are a few silver coins which are exactly similar to the gold varāha of Dēvarāya with Nāgari legend. It is difficult to decide whether these belong to a different denomination or are only silver imitations of the gold coins.

The appearance of the elephant symbol on Dēvarāya II's coins requires to be explained. As no varāha and half varāha coins have been found in the Vijayanagar series with the elephant mark, it is highly probable that Dēvarāya II retained the divine figures on the older coins of higher values, while he introduced his innovation, the elephant, on the newer coins of lesser values. The elephant device might have been taken from the Gaṅga 'Gajapati' type, but there is a marked difference. The Gaṅga elephant is always a tame State elephant richly caparisoned and moving slowly perhaps as in the Dasara processions at Mysore to-day. But the Vijayanagar elephant, though not so well formed, is much more vigorous and looks on some specimens very like a wild one without even the girth ropes. It is interesting to note that the elephant as a coin type descends from the punch marked and Andhra classes through the Gaṅga and Vijayanagar issues on to the Mysore State where the forests to the west and south are the home of the wild elephants.

Type C.—**Copper—Elephant and 'Devaraya.'**

VARIETY (*a*).

33. Ae ·65

Obverse :—In double linear circle surrounded by a circle of dots, elephant moving to right, with the Kannaḍa letter 'la' above.

Reverse :—In circle of dots three-line Kannaḍa legend with interlinear rules :

Śrī Dē
va rā ya
. . . . (two letters imperfectly visible).

Hultzsch[1] reads the letter on the obverse as 'Ni', and Rao Bahadur Venkayya reads a similar letter as 'la'[2] (For fuller discussion see under Dēvaraya II, Daṇāyak type).

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[1] *I. A.* XX, p. 304.

[2] *Ann. Rept. on Ep.* 1904-5, p. 58.

VARIETY (*b*).

34. Ae.

Obverse :—Elephant to right.

Reverse :—Dagger with discus to right and conch to left. Kannaḍa legend:

above—Śrī Dē va
below—rā ya

35. Ae.

Obverse :—In circle of dots fine elephant moving to left with dagger above and legend in exerque:

? Nāgari: 'Yatam' or 'gajam' (reading doubtful)

Reverse :—Three-line Nāgari legend:

Śrī pra
tā pa Dē va
rā ya

NOTE :—This specimen is in the Mysore Government collection. The legend on the obverse has not been explained. The only understandable reading is 'Gaja' or 'Gajam' which might be an abbreviation for 'Gajabēṭekāra.'

36. Ae ·65

Obverse :—In circle of dots caparisoned elephant moving to right with uplifted tail. Above Kannaḍa letter 'a.'

Reverse :—In circle of dots, three-line Kannaḍa legend with interlinear rules:

Pra tā
pa Dē va
rā ya

37. Ae ·6

Obverse :—Similar to No. 35 but with no border; elephant wearing anklets moving to right.

Reverse :—Similar to Dēvarāya I's No. 25.
Kannaḍa: Śrī Dēvarāya.

NOTE :—If Dēvarāya I also issued any elephant types, No. 36 is most likely to be one of them, owing to the similarity of the reverse with that of No. 25. But as a similar reverse is found on Kṛishṇadēvarāya's coins also with a change of the king's name, it is more likely that Dēvarāya II continued the old reverse design in some mints.

Type D.—**Copper—Elephant and 'Gajabentekara'**

38. Ae ·45

Obverse :—Tusker elephant moving to right with sun above.

Reverse :—Three-line Nāgari legend with interlinear rules:

Śrī Dē va
rā ya ga sa ve
ṭe kā ra

'Gasa' is due to the way in which 'Gaja' is pronounced by some illiterate people especially in the Telugu country.

The reverse of this coin is valuable as it gives the name Dēvarāya with the title he loved, namely 'Gajabēṇṭekāra' or Hunter of Elephants. Some of the special titles of Dēvarāya II associate him with elephants and it is most probable that Dēvarāya distinguished himself in some particularly exciting incident connected with elephant hunting. Some coins show a wild elephant in a threatening attitude; one shows a man fighting the elephant and subduing it, while others again have the animal caparisoned and calm. If the hunting incident could be reconstructed, it would be like this: Some fine tusker elephant was causing much havoc in its wild state. The king, who was an adept in elephant hunting attacked it on foot, spear in hand, and subdued it. Later, it was tamed and became his State elephant. The incident was considered so important by the sportsman king that he took as his proudest title the name 'Elephant Hunter.'

Type E.—**Copper—Elephant and Rayagaja-Ganda-bherunda.**

39. Ae.

Obverse :—In linear circle, tame tusker elephant with neck[1] ropes and necklace moving to right holding in its trunk what looks like the king's State sword. Above Nāgari letter 'de' (reversed) with ten dots which are difficult to explain.

Reverse :—In double-lined circle with intermediate circle of dots, four lines with interlinear rules: the first three with Nāgari legend:

Rā ya
ga ja ga(ṇ) ḍa
b(ē) ru(ṇ) ḍa

In the place of the fourth line is the royal sword. Among the insignia of an Indian king are his elephant, horse, swords, flywhisks and umbrella.

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[1] *Ind. Ant.* XX, p. 304.

40. Ae ·6

Obverse :—In similar border, fine roped elephant, moving to right with uplifted tail. No other symbols.

Reverse :—In circle of dots three-line Nāgari legend only :

Rā ya ga
ja gaṇ ḍa bē
ruṇ ḍa.

The elephant on this specimen is very finely represented as if escaping from its captivity, as very often happens when the tusker is in his rutting season.

41. Ae ·6

Obverse :—Similar to 39, but with sun and moon[1] and Nāgari 'De'

Reverse :—Similar to 39, with sword above.

42. Ae ·65

Obverse :—Similar to 40, with the Kannaḍa letter 'de' above, and sword carried by the elephant's trunk, and ornamental trappings on the back of the elephant.

Reverse :—Similar to 40, but with the sun in place of the sword.

43. Ae ·6

Obverse :—In circle of dots, elephant with uplifted trunk moving to left, with sword in front and sun and moon above.

Reverse :—Three-line Nāgari legend similar to No. 39.

44. Ae rude :

Obverse :—Roped elephant moving to left with trunk curled into the mouth as while feeding, and uplifted tail, and elephant goad over its head. No border.

Reverse :—Barbarous three-line Nāgari legend perhaps standing for 'Rāya-gaja gaṇḍa-bhēruṇḍa.'

The title 'Rāya-gaja-gaṇḍa-bhēruṇḍa' is really grand both in sound and in sense and literally means 'the double-headed eagle to the kings who are like elephants.' It was borne by Dēvarāya II and his successors and it is difficult to decide who issued the coins with this legend and without the initial 'De'. There is no doubt that specimens bearing the latter are his; and the others also are here described under Dēvarāya II as they greatly resemble the variety with the initial 'De'. The appearance of a linear circle with an outer border of dots, and of letters above and below the elephant as also the vigorous attitudes of the elephant itself indicate a greater advance in art than obtained in the days of Dēvarāya I. Dēvarāya II who in his youth prided himself as an elephant hunter, became in later days a great conqueror. This led to his expanding the title so that the conquered kings were compared to elephants and himself to the great mythological bird which fed on them.

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[1] *Ibid.*

Type F.—**King and Elephant**.

45. Ae.

Obverse:—In linear circle surrounded by a circle of dots: King, wearing short helmet, a large knot of long hair to left side and loin cloth, and holding with both hands a forked spear, runs to left facing a tusker elephant which is stopping short while running to right with lifted tail and trunk, evidently trumpeting in pain and desperation. Above, two Nāgari letters:

"De" and reversed "De"

Reverse:—In circle of dots, four lines with interlinear rules. First three lines, Nāgari legend:

Rā ya
ga ja ga(ṇ) ḍa
b(ē) ru(ṇ) ḍa

Fourth line: conch between moon and sun.

A highly interesting and very rare type. The present specimen which is in the British Museum is the only one known till now. Though the figures on the obverse are too small to allow of much detail, yet the elephant hunting scene is highly realistic and vigorous. The composition shows very good artistic sense and the tusker stopping suddenly short in its pursuit, drawing itself back in pain and despair and trumpeting with uplifted head is very finely portrayed. The folds on the elephant's back which may be of its skin or of the girth ropes are also shown.

The tusker itself, with a large high forehead and small hind parts is of the finest type according to Indian ideas and shows in the artist a traditional knowledge of proportions according to the conceptions of Indian Art. Those only who have seen a 'rogue' tusker elephant in its fighting mood can realise the boldness of the person who would attack it in front with such a simple weapon as a forked spear. The head-dress and long hair of the man show that he was a nobleman, most probably the prince himself. Dēvarāya II appears to have earned his proud title at great personal risk and the scene on this type is an attempted representation of what actually took place.

From the point of view of paleography may be noted the peculiar form of 'ja' and 'da', the absence in most cases of the *anusvāra* and the form assumed by 'ba' and 'va' in the Nanda Nāgari alphabet used in the early Vijayanagar Empire.

Type G.—**Copper—Uma-Mahesvara.**

46.

Obverse:—Śiva and Pārvatī seated as on gold coins.
Reverse:—Nāgari legend in three lines:

Śri pa
ta pa De va
ra ya.

The only thing noteworthy in this coin is the appearance, on its obverse, of Śiva and Pārvatī usually found only on gold specimens. There is nothing definite to show that this coin belongs to Dēvarāya II and not to his grandfather.

Type H.—**Elephant and 'Danayakaru'.**

47. Ae ·65

Obverse:—Fine fully caparisoned tusker elephant moving to right with uplifted trunk and tail. Border worn away. Above Kannaḍa letter 'La'.
Reverse:—In linear border circle with outer circle of dots, three-line Kannaḍa legend.

Ma ṇa
da ṇā ya
ka ru

48. Ae ·65

Obverse:—Similar to 46, but with circle of dots around[1].
Reverse:—Bordering circle of dots only and 'na' short instead of 'na' long in the second line.

This type is similar to Dēvarāya II's elephant type. The legend shows that it was issued by a Daṇāyaka or Daṇḍanāyaka, general of the army and perhaps of a viceroy who had been authorised to issue coins in his own name. Elliot[2] and Hultzsch[3] suggest that these might be issues of the Toṇṇūr Hoysaḷas who ruled as local chiefs after the destruction of their empire. This is improbable as the type distinctly belongs to the middle of the fifteenth century when there do not appear to have been any Hoysaḷas at Toṇṇūr. Rao Bahadur Venkayya[4] reads the letter on the obverse as 'la' instead of 'ni' as read by Hultzsch and by interposing an absent letter 'kha' reads the complete legend as "La Kha ma na da nā ya ka ru". He thus attributes it to the famous Daṇāyik Lakkaṇṇa who was Viceroy in independent charge of the Madhura province under Dēvarāya II. Krishnasastri appears to approve of the attribution[1]. This is perhaps the best solution of the problem, though it ought to be confessed that there are some difficulties. It is doubtful if the first letter is 'la'. It could as well be read as Śrī or Ni, and its appearance on the top of the obverse in several other varieties makes it most probably 'Śrī'.

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[1] *Ind. Ant.* XX. p. 304.

[2] *E. C. S. I.* p. 81.

[3] *Ind. Ant.* op. cit.

[4] *Ann. Rept. on Epig.* 1904-5, p. 58.

Further, it is hard to understand why the second letter 'Kha' is omitted. The reading of the third letter as 'Ma' is not quite certain. The full name of the Viceroy of Madhura was Lakshmana Daṇāyaka, and he was generally called Lakkaṇṇa. It is not easy to understand why he is called 'La ma na' on the coins. The last letter 'ru' of the legend, a termination absent from the king's names even, shows that the Daṇāyak was held in great esteem and perhaps fear, as he and his brother were the men who reorganised the whole kingdom and helped the king to rule it[2].

There is another point about this type which throws a new light on the administration of the Empire. It was stated under Bukka I that the viceroys and local rulers appear to have sometimes been allowed to issue coins of their own. But as no names of viceroys have been found on the gold coins, it is to be inferred that the gold pieces which were the inter-provincial standard currency were issued in the king's name while his copper issues were supplemented by the viceroys locally minting coppers often in their own name. Travellers had considerable difficulty in later times as they had to change their money while moving from one province to another. This shows that there was a highly varied local copper currency.

VIJAYARĀYA II.

Elephant and 'Vijayaraya'.

49. Ae. .6

Obverse:—In circle of dots, tusker elephant moving to left with uplifted trunk and tail. Rather rude. Above, discus and conch.

Reverse:—In circle of dots three lines in Kannaḍa:—

(1) Vi ja
(2) Dagger between sun and moon.
(3) ya ? Rā ya.

The elephant is rude. The coin is subsequent to Dēvarāya II and resembles those of Mallikārjuna. The legend however is not quite clear. The most likely reading is Vijaya (va ?) rāya which would attribute the coin to Vijayarāya II who reigned for a few months only in 1447.

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[1] *A. S. I.* 1907-08, p. 249.

[2] *Nāyaks of Madhura* pp. 10-15.

MALLIKĀRJUNA.

Type A.—**Elephant and 'Mallikarjuna.**

50. Ae.

Obverse :—In linear circle surrounded by circle of dots,[1] elephant to left with lifted tail. Kannaḍa letter above : 'Śrī'.

Reverse :—In linear circle surrounded by circle of dots, three-line Kannaḍa legend :

Ma li
kā ju na rā
ya ru

51. Ae.

Similar to No. 49, but elephant on obverse to right.

Type B.—**Elephant and 'Immadi Deva Raya'.**

52. Ae. .65.

Obverse :—In circle of dots, elephant with lifted tail running to right. No other marks.

Reverse :—In circle of dots three-line Kannaḍa legend :

Yi ma
ḍi Dē va
Rā ya

These coins were described and figured by Hultzsch in the Indian Antiquary. They are now most probably in the Madras Museum. No specimens exist at the British Museum. There can be little doubt that the coin bearing the name Mallikārjuna belongs to the same king as that bearing the name 'Immaḍi Dēva rāya'. The use of the different names for the same person was very probably due to Mallikārjuna calling himself a second Dēvarāya later on in his reign. The name Mallikārjuna suggests the connection of the family in his father's days with the worship of Śiva in the form of a *Śabara* or hunter. Local tradition connects the place Śrīśailam to the north of the Tirupati Hill with the worship of Mallikārjuna and it is very likely that Dēvarāya II who was inclined to the worship of Śiva named his son after the deity of Śrīśailam.

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[1] *Ind. Ant*, XXI. p. 321.

VIRŪPĀKSHA II.

RĀJAŚĒKHARA (CLAIMANT).

VIRUPĀKSHA III.

PRAUḌHADĒVA RĀYA.

No coins of any of these four rulers have been known. The coins known till now disclose a long break in the series between 1465 and 1509. This period was one of revolutions, usurpations and strife, though the Empire had powerful rulers after 1486. It is unfortunate that the coins at present available do not throw any light on the struggle for power between the rival claimants for the throne between 1465 and 1486. It is possible that, feeling themselves too weak to circulate coins in their own names, they continued to mint coins in the name of 'Pratāpa Dēva Rāya' just as the various independent provincial rulers of India did in the last days of the Moghul Emperor Shah Alam.

PART IV—MANUSCRIPTS.

VIDYÂRAṆYAKĀLAJÑÂNA.

Description of the Manuscript.

There is a paper manuscript volume belonging to the Mysore Oriental Library entitled Vidyâraṇyakâlajñânaṃ, containing about 300 folio pages in Telugu characters. The bulk of this volume pp. 1—235 is taken up with Kâlajñânas or prophecies dealing with the history of Vijayanagar, many of which are said to have been revealed by the sage Vidyâraṇya to King Harihara I and compiled under his orders by the ascetic Bhâratîkṛishṇa. Other prophecies dealing with the history of Vijayanagar are in the form of a dialogue between mythological personages, Śiva, Skanda, Nandi, Brahma, Kaśyapa, etc. The rest of the volume contains prophecies called Purâtana-vachanagaḷu, by Vîraśaiva saints named Gôvinakereya Dêvarasaiya, Basava, Channabasava, Śivaiya, etc. These are in Kannaḍa prose and as they have nothing to do with the history of Vijayanagar, we are not here concerned with them. The other series which may be called Vidyâraṇyakâlajñâna series are in Sanskrit verse. It is not known when and from what original this copy was made. The manuscript is generally in a good condition though there are a few lacunae here and there and also some errors in orthography and language.

Contents.

The Vidyâraṇyakâlajñâna series consist of the following different narratives: (1) Vidyâraṇya-kṛiti (?), giving a history of Vidyâraṇya down to his foundation of the City of Vijayanagar and a brief account of its rulers pp. 1—29, (2) Vidyâraṇyaśaka pp. 29—36 giving a brief account of Harihara and Bukka and the succeeding rulers of Vijayanagar, (3) Vidyâraṇyakâlajñâna pp. 36-39, being mainly the story of Vîravasanta, (4) another called "Vidyâraṇyaśaka" pp. 39-59 but really a continuation of the above, (5) Śivaskanda-samvâda pp. 60-156 supposed to be a dialogue between Śiva and Skanda and containing a fuller but imaginary history of Vîravasanta, (6) Vidyâraṇyakôśa pp. 156-165 also giving a brief account of Vîravasanta composed by Vidyâraṇya (7) Vidyâraṇyakôśa-vyâkhyâ pp. 165-175, a commentary on the above by Bhâratitîrtha called also Kṛishṇa Bhârati, (8) Śivanandi-samvâda pp. 175-186 supposed to be a dialogue between Śiva and Nandi and containing a brief history of Vîravasanta, (9) Dattâtrêyasamhitâ pp. 187-205 similar in contents to the above but said to be related by Dattâtrêya to Kârtavîrya, (10) Pitâmahasamhitâ pp. 206-225 said to be narrated by Brahma to Kaśyapa and similar to Vidyâraṇyaśaka (pp. 29-36) containing the names of all the rulers of Vijayanagar

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down to Vîravasanta, (11) Ânegondi-śâsana pp. 225-236 giving a brief account of the Vijayanagar kings down to Vîravasanta and said to have been narrated by Vidyâraṇya to Harihara and compiled by Bhârati Kṛishṇa and engraved on a copper plate at Ânegondi, We may note here that except the dialogues so called, and the commentary the rest of the narratives are said to have been composed by Vidyâraṇya. Vidyâraṇyaśaka pp. 29-36 is said to have been compiled by Bhâratîkṛishṇatîrtha under the orders of Vidyâraṇya and inscribed on a slab at Śringêri behind the shrine of Vidyâraṇya-yôgi.

Date.

Although most of these narratives are said to have been composed by Vidyâraṇya, they give a history of the Vijayanagar kings down to the commencement of the reign of Venkaṭapatirâya I (who is believed to be the Vîravasanta of these narratives) 1586-1615. But the future tense is used for all kings after Harihara I. It is however certain that they were not composed by Vidyâraṇya nor were they contemporary with him. The first of these narratives, Vidyâraṇyakṛiti practically stops after Sadâśiva and merely prophesies the advent of a future hero who would restore the greatness of Vijayanagar. Hence it may be assigned to Circa 1580 A.D. We may also state here that like the Kalki of the Purâṇas, Vîravasanta is an imaginary king of the Vîraśaiva tradition who is believed to rise in future, destroy the wicked kings and restore righteousness on earth. When at the commencement of Venkaṭapatirâya I's reign people found for the first time after the battle of Tâlikôṭa (or Rakkas Tegaḍi) in 1565 freedom from foreign agression and internal peace in the Vijayanagar kingdom they naturally identified him with the glorious Vîravasanta whose advent they had hoped for. We find even as early as the beginnings of the Vijayanagar kingdom this epithet Vîravasanta applied to Mâdhava-Mantri, Governor of Âraga and Konkaṇa provinces.[1]

It is probable that the Vidyâraṇyakâlajñâna series were compiled at different periods by different persons from about 1580 to 1600 A. D. These accounts were based apparently on older chronicles current at the time though additions might have been made through the ignorance or imagination of the compilers.

Earlier references.

The earliest reference to Vidyâraṇyakâlajñâna occurs in the encyclopaedic work in Sanskrit of King Basava I (1697-1714), chief of Keḷadi. There a history of the rise of Vijayanagar and the names of its kings are given in the fourth chapter said to be based on Vidyâraṇyakṛiti and Pitâmahasamhitâ.[2] Similarly Keḷadinṛipa-vijaya, a Kannaḍa prose work of the same country dated about 1780 A. D. also refers to the prophetical works composed under the orders of Vidyâraṇya when the City

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[1] Isarapura inscription, E. C. VII Honnali Taluk 84 of 1377.

[2] See Śivatatvaratnākara p. 107, Madras 1927.

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of Vijayanagar was founded.[1] Buchanan in his Journey from Madras[2] also refers to a "Râya Paditi or succession of the Rajas who have governed Tuluva" in the possession of one Râmappa, compiled from Vidyâraṇya Sicca (same as Vidyâraṇya-śaka) and other sources. Another Râyapaditi is also referred to by the same scholar, as found in the possession of Subbaiya, a Brahman of Holehonnur, similar to the above.[3]

A notice of this work Vidyâraṇyakâlajñâna is found in Wilson's Mackenzie MSS., p. 322 but it is meagre and abounds in errors. "A prophetic account of the foundation of the City of Vijayanagar in the Sal. year 1258 or A.D. 1335 and of the succession of its princes, attributed to Vidyâraṇya or Mâdhavasvâmi, the minister of Harihara and Bukka, the first princes of Vijayanagar. The work is accompanied by a commentary by Krishṇa Bhârata and by some other specimens of prophetic foresight ascribed to Śiva, Yogi and Padma Puraṇa giving an account of the Kadamba dynasty of Kings and other princes." Now the Vidyâraṇyakâlajñâna definitely distinguishes Mâdhava the minister from Vidyâraṇya, the ascetic and does not identify them. Kṛishṇa Bhârata or Bhâratîkṛishṇa is credited only with the composition of a commentary on Vidyâraṇyakôśa and not on the rest of the narratives of the series. It is Vijayanagar history and not the history of the Kadamba dynasty that is referred to in the Vidyâraṇyakâlajñâna series.

Rajakalanirnaya.

The MS. work Râjakâlanirṇaya noticed in p. 8587 of Vol. XXI of the Descriptive Catalogue of the Sanskrit MSS. in the Government Oriental MSS. Library, Madras, seems to be very similar to the narratives Vidyâraṇyakṛiti and Pitâmahasamhitâ of the Vidyâraṇyakâlajñâna series. But only a few extracts are given in it which do not enable us to appraise the work. The editor in his English note makes Vidyâraṇya son of Vidyâśankara although the text tells us that he was his disciple.[4]

The first scholar to notice the above manuscript Râjakâlanirṇaya in editing an inscription was Mr. Gopinatha Rao. Unfortunately although he has made use of the material in the manuscript to some extent he has spoken in disparaging terms about its historical value.[5] But we must remember that one of the authorities for Vijayanagar history is Nuniz's narrative which is said to be based on some indigenous work and although the dates given by him to the Vijayanagar kings do not agree with those arrived at from a study of the inscriptions, historians on that

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[1] P. 16, Keḷadinṛipa Vijayam, Mysore Oriental Library Edition 1921.

[2] Vol. II, Madras Edition 1870, p. 270.

[3] *Ibid* p. 415.

[4] cp. the opening stanza of the above work:
विद्याशंकर शिष्येण विद्यारण्येण धीमता . . . . etc.

[5] See p. 10 of Ep. Ind. Vol. XV Śrîśailam plates of Virûpāksha.

Nuniz.

account do not despise his narrative. We find considerable resemblance between Nuniz's narrative and Vidyâraṇyakâlajñâna. Further, Vidyâraṇyakâlajñâna is a work on which later writers of the 18th and 19th centuries depended for information regarding the origin of the Vijayanagar kingdom and which they cite as an authority. Surely such a genuine and standard native traditional account current about three centuries ago has to be treated with respect though the details may not fully agree with those found in the inscriptions. Moreover, we have to remember that there is still confusion both over the chronology of the early Vijayanagar kings and over the events that led to the rise of that empire and the part played by Vidyâraṇya in its establishment. We must therefore try to discover what little light we can get from the Vidyâraṇyâkâlajñâna series over these puzzling questions.

An attempt has therefore been made in the succeeding pages to give some extracts from the various parts of the manuscript dealing with the establishment of the Vijayanagar kingdom and an account of the reigns of the successors of Harihara down to Vîravasanta and to comment on the salient features in the extracts.

VIDYĀRAṆYAKṚITI.

A HISTORY OF VIDYARANYA UP TO THE FOUNDATION OF VIJAYANAGAR.

The first narrative in the Vidyâraṇyakâlajnâna series found in pp. 1-29 of the volume may be designated Vidyâraṇyakṛiti though no definite name is given to it in the manuscript. It is said to have been composed in the form of a śâsana by Vidyâraṇya himself. The greater part of it is taken up with the events in the life of Vidyâraṇya up to his installation of Harihara I on the throne at Vijayanagar (pp. 5-23). Extracts from this are given below :—

" (Praise of the sage Vyâsa). I bow to Vidyâtîrtha, the Mahêśvara whose breath is the Vêdas and who created the whole Universe from the Vêdas. I, Vidyâraṇya by name, am telling briefly what happened to me while I was in the Vindhya mountain. May all people listen attentively. O guru, lord of gods, my master, I am going to Benares to clear my doubts in the commentaries on the four Vêdas. May you be pleased[1].

One morning, while dwelling in the Vindhya mountain, I met a Brahmarâkshasa named Śṛingin of Pṛiśni-gôtra suffering from thirst and hunger and emaciated.

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[1] The context here is not clear. But Râjakâlanirṇaya has certain verses at the beginning which help to elucidate the text here.

कदाचिद्गुरु सान्निध्यं गत्वैवं प्रार्थितो गुरुं । कृतानां वेदभाष्याणां संशयस्य निवर्तने । विद्याशंकरयोगीन्द्र देह्याज्ञां मम-देशिक । काशींप्रति गमिष्यामि प्रसादं कुरु मे प्रभो । वसन्ति मुनयस्तत्र संशोध्य गमनाय मे ॥

I asked him who he was and why he was wandering in the forest alone and why he was so emaciated. He explained that it was due to his having received a gift called Tulâpurusha from Râma in the age of Trêtâ and not having performed the requisite penance. I however pleaded my inability to help him with food since I was an ascetic. Śṛingin replied that he would enable me to meet the sage Vyâsa from whom I could get all the necessary miraculous powers .... I followed the directions of Śringin and met Vyâsa in the disguise of a hunter (kirâta) leading four dogs (which were really the Vêdas) and proceeding to Benares. I told him that I knew who he was through Śringin. Vyâsa took me with Śringin to Badari and taught me how to acquire the *siddhis* like Aṇimâ (miraculous powers attributed to yôgis in India).[1] He also instructed me in the knowledge of all śrutis, smṛitis, purâṇas, itihâsas, arthaśâstras, kâmaśâstras (erotic science), and the 64 samhitas of Śiva and enabled me to understand the events of the past, to know what is going on at present and to foretell what would happen in the future. To enable Śringin to be fed to his heart's content the sage Vyâsa directed me, after initiating me into the mystic lore of Śrîchakra, to construct a city as had been done by Maya and Viśvakarma for the Dêvî after she killed Bhaṇḍâsura and to set up a throne there.[2]

Virupaksha Commands.

After the sage disappeared . . . I went in the company of Śṛingin to Kishkindhâ and worshipped god Virûpâksha on the bank of the Tungabhadrâ. The god bade me re-build in accordance with the *tantras* the city named Vijayâ (Vijayanagar) which was once one of the eight great cities and measured two yôjanas in circumference and in the middle of which lay the hill Matanga and which had disappeared in the course of time.[3] Hearing this, I stopped for a time in a cave of the Matanga hill.

Sayana and Mayana.

During this time, two persons named Sâyaṇa and Mâyaṇa came to me and begged me to bless them with offspring. But I told them that they were not destined to get children. At this they became sad and begged me to make use of the large sums of money earned by them for performing Dharma (charities) and enable them to attain on death the regions reserved for those who have sons. Thus entreated I made them my disciples and I composed and got composed by them works named Sâyaṇîya and Mâdhavîya dealing with various śâstras."

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[1] Vidyâraṇya is stated in p. 226 of Vidyâraṇyakâlajñâna to have gone to Benares and performed tapas in order that Vyâsa might enable him to obtain the knowledge of the present, past and future.

[2] Details about Śrîchakra are given in pp. 4-19 (*ibid*).

पठिष्वष्टसु संख्याता नगरी विजयाह्वया । आयामविस्तरतया योजन द्वय सम्मिता । मतंग इति तन्मध्ये राजते सर्वकामदः। सा पुरी कालसंसर्गादिदानीं क्षयमागता । संशोध्य सर्वतन्त्राणि भूयोपि नगरीमिमां । सम्यङ्निर्मायतां मेत्वमन्नदानं प्रदापय ॥ (वि. का. पु. १०).

Vidyaranya.

We may just consider here what the Vidyâraṇyakâlajñâna series have to tell us about Vidyâraṇya :—

" Vidyâraṇya was a disciple of Vidyâśankara called also Vidyâtîrtha.[1] He calls himself a follower of Śankarâchârya.[2] He was the author of numerous works on various śâśtras which are attributed to the brothers Sâyaṇa and Mâdhava, including the Vêdabhâshya. He was given to much travelling[3] and went to Benares to meet the sage Vyâsa to get his Vedabhâshya revised. On the way, he met Śṛingin, a Brahmarâkshasa in the Vindhya Mountain. From Vyâsa, Vidyâraṇya learnt all the mystic lore and on going to Hampe to pay his respects to god Virûpâksha he was bidden to revive the ancient city of Vijayanagar which had disappeared and to set up a kingdom there. This would enable the god Virûpâksha to receive proper worship and offerings and help Śṛingin to be fed to his heart's content. We find a temple for Śṛingin called Maleyâḷa-brahma set up near the Matt in Śringêri and it is said that without propitiating him no entertainment or feast could be organised at Śringêri.[4] Vidyâraṇya accordingly stopped at Hampe where he met later Haribara and Bukka, who had been defeated by the Ballâḷa king. With his blessings they attained success. The spot for the construction of a capital city was indicated by a hare turning on hounds during a royal hunt south of the Tungabhadrâ. Vidyâraṇya after careful study and calculations built a city there and installed Harihara on the throne there. He also foretold the history of that city and kingdom, its rise, fall, and revival under Vîra Vasanta to Harihara and this account was compiled under his orders by the ascetic Bhâratîkṛishṇa. The first three kings at Vijayanagar ruled with his favour.[5] The first thirteen kings were devotees of god Virûpâksha and had deep reverence for Vidyâraṇya and his disciple Kriyâśakti.[6]

Vidyaranya and Madhava.

We may note here that the story of Vidyâraṇya's meeting with Vyâsa is also found in a Sanskrit poem called Guruvamsa composed about 1740 A.D. giving a history of the Śringêri Matt.[7] There Vyâsa is said to have assumed the disguise of a Śvapacha (low caste man). The story of Śṛingin and of

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[1] Cp. the verse in p. 29, under Vidyâraṇya-śaka.
विद्याशंकरशिष्येण विद्यारण्येन योगिना । आख्यातो नृपवंशस्य राज्ञां कालविनिर्णयः ॥

[2] Cp. the half-verse in p. 36 शंकराचार्य सच्छिष्यो विद्यारण्यसमाह्वयः ॥

[3] Cp. कदाचित्पर्यटन् भूमिं प्रादक्षिण्येन सर्वतः अवाप्य काशीं p. 225

[4] M. A. R. 1916, p. 16.

[5] Cp. सुखेन क्षितिपालोयं विद्यारण्य कृपावशात् p. 211.

[6] Cp. विद्यारण्य मुनींद्रस्य तच्छिष्येण तथैव तु । क्रियाशक्त्याह्वयेनैव कृतानुग्रहशालिनः । विरूपाक्षस्य भक्तास्ते त्रयोदश नरेश्वराः ॥ p. 31.

Kriyâśakti was a Śaiva teacher of the Kâlâmukha School. Madhava-mantri, Governor of Chandragutti, etc., speaks of him as his guru in 1347, M. A. R. 1929, p. 172. Inscriptions down to Dandepalli plates of 1410 E. I. XIV speak of Kriyâśakti as the guru of Harihara II, Muddadaṇḍêśa, Viṭṭhaṇṇa Voḍeyar and Vijayabhûpati, etc. Apparently there must have been two gurus of the same name at this period.

[7] P. 15, M. A. R. 1928.

Mâdhava and Sâyaṇa is also given in the same work. They are called ministers there.[1] But it has to be remembered that Sâyaṇa and Mâdhava only acknowledge Vidyâtîrtha and not Vidyâraṇya as their guru. Moreover, Sâyaṇa had several sons as stated in Alankârasudhânidhi.[2] That Mâdhava was different from Vidyâraṇya and that Bhâratîkṛishṇa was a disciple or junior of Vidyâraṇya and Vidyâraṇya was the disciple not of Bhâratîkṛishṇa but of Vidyâtîrtha and that he was already an ascetic before the foundation of the Vijayanagar Kingdom are facts of great interest to be gleaned from Vidyâraṇyakâlajñâna. The poem Guruvamśa makes Bhâratîkṛishṇa, a younger brother of Vidyâraṇya before he became a sanyâsi but he is said to have become a sanyâsi earlier.[3] The journey of Vidyâraṇya to Benares and his sojourn there, not before 1336 but very much later is referred to in a Kaḍita inscription in the Śringêri Matt of 1380.[4] Inscriptions recognising Vidyâraṇya as the head of the Śringêri Matt are dated between 1375 and 1386.

Vidyatirtha.

As regards Vidyâtîrtha or Vidyâśankara he is called Vidyâtîrtha in inscriptions[5] and in the works of Sâyaṇa and Mâdhava. Vidyâśankara was the name of the linga set up over his tomb and hence that of the temple at Śringêri enshrining the linga. However in later literature, he is called Vidyâśankara. Vidyâtîrtha seems to have been different from a Vidyâśankara who died about 1388[6] while Vidyâtîrtha must have died about 1356, long before the accession of Vidyâraṇya at Śringêri about 1375. What relation he had to Vidyâśankara who was the guru of Naraharimantri, governor of Goa in 1391, cannot be determined.[7] Probably he was different.

Bharatitirtha.

Bhâratîkṛishṇatîrtha is called Bhâratîtîrtha in inscriptions and contemporary literature[8]. He seems to have set up the Vidyâśankara temple at Śringêri in memory of his guru Vidyâtîrtha before 1380. He is said to have died in 1374.[9] The first inscription of his successor in the Śringêri Matt (Vidyâraṇya) so far discovered is that at Kuḍupa, South Canara District, dated 1375.[1] But though Vidyâraṇya succeeded him to the pontificate at Śringêri he seems to have been a junior to Vidyâraṇya as indicated in the Śringêri copper plate grant of 1386 A. D. and the Kaḍita of 1380.[2]

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[1] माधवीयमिति सायणीयमित्यादरायतिवरोर्थित आभ्याम् । वेदशास्त्रगकृतीः सकलास्ता स्साधुसंव्याधित तद्वय नाम्ना
Guruvamśakâvya, Śrîrangam, V. 44.

[2] M. A. R. 1908, p. 27.

[3] Guruvamśa IV, 22.

[4] M. A. R. 1916, p. 57.

[5] E. C. VI Sringeri I; M. A. R. 1916, P. 57; E. C. IV, Yedatore 46. etc.

[6] E. C. X Mulbagal 11.

[7] Ep. Ind. XXI p. 17 Chaudala grant.

[8] E. C. VI Sringeri 1 of 1346; Sringeri Kaḍita of 1380 M. A. R. 1916, P. 57: Parâśara-smṛiti vyâkhyâ, etc.

[9] M. A. R. 1916, P. 18.

VIDYÂRAṆYA AND THE ESTABLISHMENT OF THE VIJAYANAGAR KINGDOM.

The following extracts on this subject are from Vidyâraṇyakṛiti (pp. 20-30).

Harihara and Bukka.

"In the meanwhile, two princes of Kuru-vaṁśa possessed of great valour and kingly bearing, who were employed at first as treasury guards under king Vîra Rudra were overcome by the Yavanas (Mussalmans) and feeling helpless went to Śilâpuri where they served king Râmanâtha as treasurers. After a while, they crossed the river Kṛishṇâ in boats and waged war with king Ballâḷa but they sustained defeat. They then came to me (Vidyâraṇya), related their history and prayed to me. I instructed them to fight again and they did so and this time they succeeded in defeating king Ballâḷa and occupying his kingdom and ruled in the city of Hastikôṇa (Âneyagondi).

"Once while they had gone on a hunting excursion to the south of the Tungabhadrâ river, a hare drove away two hounds which had been set on the animal. The hounds ran away and the hare disappeared. The hunters, surprised at this, related the incident to the king (Harihara) who came to me and told me the news. I then went to that spot and seeing that it was suitable for a capital for kings (or seeing that it was the site of a royal capital[3]) I built a fine city there in the form of a man[4] with nine entrances, etc., after appeasing Bhairava dwelling in the battle-ground who is pleased with the offerings of thousands of human beings[5] on the 7th lunar day of the light half of Vaiśâkha with the constellation Maghâ in the cyclic year Dhâtu, 1258th Śaka year, in an auspicious time (lagna) (pp. 21-22) . . . . After making calculations according to the śâstras, I foresaw that it would last for 360 years and at the end of that period it would be attacked in the vital parts[6] and perish . . . . . .

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[1] Madras Epigraphical Report 1929, No. 460.

[2] M. A. R. 1916, pp. 57-58.

[3] तां स्थलीं प्रसमीक्ष्याथ राजधानीं महीक्षितां

[4] पुरुषाकृतिशालिनी

[5] अनेक नरसाहस्र बलिक्रुतया प्रसेदुषः
The phrase might also mean 'pleased with numerous human sacrifices.'

[6] मर्मभेदात् p. 23, *ibid.*

"I now anointed, for the growth of righteousness, Harihara born or Kuruvamśa and endowed with the qualities of honesty, compassion, etc., by the rite of *pûrṇâbhishêka* as king and presented him with a throne, bangles and crown."[1]

It can be seen that according to the above extracts Harihara who founded the Vijayanagar empire belonged to Kuruvamśa and he and his brother (Bukka) were at first employed under Vîra Rudra (the Kâkatîya king) as treasury guards and on his being defeated by the Mussulmans they went to Râmanâtha to serve as treasury officers. What caused them to leave him is not stated.[2] We next find them waging wars with the king Ballâḷa. At this stage, when they were still unsuccessful in battle, they came to Vidyâraṇya who favoured them and in the next war they overcame Ballâḷa and occupied his territory. Vidyâraṇyaśaka adds the following regarding Harihara and Bukka:—

Sultan's Gift.

"Once upon a time, two brothers of great courage and fame were seized by the soldiers of Suratrâṇa (Sultan of Delhi ?) and imprisoned. It so happened that at night it rained heavily accompanied with thunder and lightning. The brothers however did not fear and although the Sultan who was nearby was asleep they did not escape but remained near the door. The Sultan awoke after some time and finding out who the prisoners were and perceiving their honesty he ordered their release and granted them a kingdom in the Karṇâṭa. Armed with his authority, the brothers crossed the river Krishṇavêṇî and fought with Ballâḷa and incurred defeat. Afterwards, while Haryaṇa (Harihara) was sleeping on the lap of his brother, the yôgi Rêvaṇa appeared in a dream to him, gave him a linga of mystic virtues (siddhaliṅga) named Chandramauḷi and told him that he would soon meet the sage Vidyâraṇya and with his help he would attain prosperity. On awaking from the dream, Haryaṇa (Harihara) related it to his brother." (P 29-30)

The Guruvamśakâvya also gives us the full story about Harihara and Bukka, following the above two accounts.[3] Śivatatvaratnâkara tells us that Harihara and Bukka came from Ujjayini and after the loss of their employment under Vîra Rudra they went on a pilgrimage and met Vidyâraṇya as directed in a dream.[4]

Ramanatha.

The Vîra Rudra of the above tradition is generally believed to be the Kâkatîya king of that name whose kingdom was subverted by the Mussalman troops of Mahomed Bin Tughlak, Sultan of Delhi. Râmanâtha under whom the brothers Harihara and Bukka are said to have served is identified with Kumâra Râmanâtha, Rai of Kampila (near Vijayanagar). He too was defeated and killed by the same troops. His capital is said to be Kummaṭa[1] but in the Vidyâraṇyakâlajñâna narratives it is called Śilâpuri. Śilâpuri or Êkaśilâpuri is generally identified with Orugal or Warangal, in the Hyderabad State.

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[1] सिंहासनं च कटकं किरीटं त्रिगुणोत्थितं p. 23.

[2] But in another part of the manuscript (p. 226), it is said that he was killed by the Sultan's soldiers and Harihara and Bukka were taken prisoners.

आहवे तौ नृपं हत्वा महा हस्त्यश्वयोधनैः । गृहीत्वा तौ सुरत्राणभटैर्नीतौ निजां पुरीम् ॥

[3] Chapter V.

[4] Śivatatvaratnâkara, IV, 12-30-35.

Regarding the caste of Harihara and Bukka, later tradition makes them Kurubas.[2] So also says a work called Chikkadêvarâyavamśâvali written during the time of the Mysore king Chikkadêvarâya-vaḍeyar (1672-1704). Keḷadinṛipavijaya says that they were Kshatriyas of the north who came to the south and intermarried with the Kurubas.[3]

Nuniz.

Ibn Batuta.

As regards the relation of Harihara to the Mussalmans, we find Nuniz telling us that Mahomed Bin Tughlak, king of Delhi, after conquering Ânegundi left his general Malik Nabi as his local governor and retired northwards and that soon the country rose against the usurpers and after a time the Sultan restored the principality to the Hindu and raised as Râya the former chief minister "Deo Rao."[4] Ibn Batuta, the famous traveller who resided in India between 1333 and 1342 says that the Sultan conquered the Rai of Kampila in his expedition against his rebel nephew Bahauddin Gushtasp and after slaying its king made his sons Mussalmans and treated them with great honour.[5] It is highly probable that Harihara and Bukka who had served under this king were taken prisoners by the troops of the Sultan of Delhi but were later released and put in charge of the conquered kingdom and that Ibn Batuta has made a mistake with regard to their actual relation to Kampila (who was the father of Râmanâtha).

War against Ballala.

Regarding the war of Harihara with the king Ballâḷa at the instance of the Mussalmans, it is known that the troops of Mahomed Bin Tughlak invaded the Hoysaḷa kingdom and Ballâḷa III, its king, was killed fighting with the Turukas at Beribi on 8th

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[1] See M. A. R., 1929, p. 36.

[2] See Sewell's Forgotten Empire, p. 22.

[3] Keḷadinṛipavijaya, p. 15.

Śivatatvaratnâkara has a curious story that a shepherd (Mêshapâla) offered himself as a sacrifice to the goddess Lakshmî in order to enable Harihara to establish the Vijayanagar kingdom and that in accordance with a promise given by Harihara to him the kings of Vijayanagar called themselves after the *mêshapâla*. This is said to be the origin of the epithet vaḍeyar occurring after the names Harihara, Bukka, etc. But odeyar or uḍaiyar which means the master or lord is a title applied early to the Chôḷa kings, *e.g.*, uḍaiyar Râjendracholadêvar, etc.

[4] Sewell's Forgotton Empire, p. 19.

[5] *Ibid* p. 17.

September 1342.[1] The last Hoysaḷa king, Ballâḷa IV, who succeeded made great efforts to retain the northern part of the kingdom and his inscriptions continue till 1348.[2] It is probable that Harihara had to fight with the Hoysaḷas for his kingdom, though scholars are generally of opinion that he was at first a feudatory of Ballâḷa.[3] Wars between the Hoysaḷas and Vijayanagar kings are referred to in some inscriptions. Thus Mallinâtha, general of Bukka, is stated to have conquered the Turuka, Sêvuṇa, Telunga, Pâṇḍya and Hoysaṇa armies.[4] Similarly, Harihara II is spoken of as the conqueror of the dominions ruled by Karnâṭa, Kuntala, Konkaṇa, Hoysaḷa, Ândhra, Pâṇḍya and Chôḷa kings in his wars.[5]

Hare and Hounds.

Regarding the hare and hound incident at the time of the foundation of Vijayanagar, such stories about the origin of capital cities are very common. Thus Śaśakapura "the city of the hare," the ancient capital of the Hoysaḷas, is said to have been founded by Saḷa, on a spot where a hare is said to have pursued a tiger.[6] The origin of the Vijayanagar city, south of the Tungabhadrâ, with the incident of the hare and hound is also found in Guruvamśakâvya, and the spurious Bestarhaḷḷi and Kapalpur plates.[7] Nuniz also gives a similar story about the foundation of the Vijayanagar city by a hermit (Vidyâraṇya) and the city being named after the hermit as "Vydiajuna." But it is pointed out by scholars that down to the reign of Kṛishṇarâya, the capital of the Vijayanagar empire is called usually both in inscriptions and literature as Vijayanagar, the city of victory, and not Vidyânagar after Vidyâraṇya. Still however there are a few inscriptions whose genuineness has not been doubted, of the early Vijayanagar times which name the city as Vidyânagar. The earliest inscription which has not been pronounced to be spurious and which connects Vidyâraṇya with the capital city is on a slab at Hireguṇṭnûr, Chitaldrug Taluk [8] which refers to Vidyânagar built by Harihararâya in the name of Vidyâraṇya-śrîpâda, by order of Pampâ-Virûpâksha-liṅga on the banks of the Tungabhadrâ.

Foundation.

The date given in Vidyâraṇyakṛiti for the foundation of the Vijayanagar city is Ś1258 Dhâtu sam. Vaiś. śu 7 Makhâ nakshatra. No week-day is given. If we refer to Swamikannu Pillai's Ephemeris, this date corresponds to April 18, 1336, a Thursday with

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[1] See E. C. VI Introduction, p. 18. The Mussalmans of Madura under Ghiasuddin Mahomed Damaghani captured and put him to death, according to Ibn Batuta.

[2] E. C. IX Introduction, p. 23.

[3] Heras's Beginnings of Vijayanagar History, pp. 109-118.

[4] E. C. XI Chitaldrug Taluk, 2 of 1355 A.D.

[5] Hosahalli plates: Journal of the Bombay Historical Society, September 1928, p. 130.

[6] E. C. V. Belur Taluk, 171 of 1160.

[7] E. C. X. Bagepalli Taluk 70 ; Nellore Inscriptions No. 15.

[8] E. C. X1 Chitaldrug 45 of 1538 A.D.

Pushya (and later Âślêsha) constellation. This date would be irregular on account of the nakshatra. The nearest date which would correspond with the nakshatra and tithi is April 30, A.D. 1335, but the year is Ś1257 Yuva. Even on this date, the constellation Makhâ is not found at sunrise but commences after about 3 P.M. We may therefore note the texts referring to this date in the various parts of the Vidyâraṇyakâlajñâna series. The text referring to the date in Vidyâraṇyakṛiti is given in p. 22 as follows:

धात्वब्दे सितसप्तम्यां वैशाखे मासिभे शुभे । सुलग्ने शुभनक्षत्रे मघाख्येन विशेषतः । दिक्शरद्वय संख्याके शकाब्दे सुसमागते॥

In p. 31 of the same volume under Vidyâraṇyaśaka, we find:

दिक्संख्या बाणयुक्त द्विचंद्रयुक्तशकान्विते । धात्वब्दे सित सप्तम्यां वैशाखे मासि भास्करे । सुलग्ने शुभनक्षत्रे मघाख्ये च विशेषतः ॥

This date is similar to that in p. 22 but the only difference lies in the word *bhâskarê* applied to the month Vaiśâkha. This would make the month Vaiśâkha the solar month corresponding to Vaiśâkha, *viz.*, Vṛishabha and not the lunar month Vaiśâkha. Taking this month, the details of the date given correspond to May 17, 1336, a date with the constellation Makhâ as stated in the stanza. Only the month becomes the lunar Jyêshṭha and not the lunar Vaiśâkha. As this date corresponds both to the Śaka and cyclic years and the tithi and nakshatra are regular as given in the stanza quoted above, it may be taken as the date meant for the foundation of Vijayanagar. Its week-day is Friday. Hence Friday, 17th May 1336, may be taken as the traditional date for the foundation of Vijayanagar.

We may now notice the other variations of the date occurring in the same volume. In p. 208, we have वैशाखे मासि भार्गवे Vaiśâkha with Friday. The other details remain the same. In p. 220, we have all the details the same with the week-day Friday, but the tithi is wrongly given as Pañchami and not Saptami. If we take Pañchami, it would not fit in either with the week-day given or with the nakshatra. In p. 228, we have the details similar to those on p. 31.

The work Guruvamśakâvyam gives the date Ś 1258 Dhâtu sam. Vaiś. śu 7 Sunday with Makhâ-nakshatra (Pitṛibha). But whether we take the month Vaiśâkha as lunar or solar, the details of dating are wrong either as regards the nakshatra or the week-day. The Bestarhaḷḷi inscription referred to before gives the date as Ś 1258 Dhâtu sam. Vaiś. śu 7, no week-day but Pushya nakshatra. Râmappa's Râya Paditi referred to before gives the date for the foundation of Vijayanagar as Ś 1258 Dhâtu Vaiś. śu 7 Wednesday with Makhâ. This date too would be wrong with regard to the week-day. Mr. B. Suryanarayana Rao in his History of Vijayanagar gives the same date as above. The stanza quoted by him (in p. 10) as found in an inscription at Hampe is:

शुक्रे पक्षे सुरगुरुयुते सौम्यवारे सुलग्ने सप्तम्यां श्रीविजयनगरं निर्ममे निर्ममेन्द्रः

Harihara's titles.

That Harihara was anointed as king with the ceremonial sprinkling of water on his head by Vidyâraṇya and that he was invested with full sovereign regalia including the crown and that he sat on a throne are statements made in the Vidyâraṇyakâlajñâna series. But it is generally believed by scholars that Harihara and Bukka, the early Vijayanagar kings, did not assume imperial titles and merely styled themselves as mahâmaṇḍalêśvaras to indicate their subordination to the Hoysaḷas. But Harihara I is given imperial titles like râjâdhirâja in the stone inscription at Hire Gandasi dated 1343 A. D.[1] Even Harihara's younger brother Mârapa is called râjâdhirâja yuvarâṭ-paramêśvara in the Kâtavaḷḷi copper plate grants of 1347. Bukka is given imperial titles and is said to be ruling on the throne of the new Vijayanagari in the Muchchaṇḍihaḷḷi stone inscription of 1368.[2] The scholars Mâdhava and Sâyaṇa apply imperial titles to King Bukka in their works. The title mahâmaṇḍaḷêśvara assumed by the early Vijayanagar kings had been used by the Hoysaḷa kings also and was not apparently regarded as a sign of subordination by Harihara I and Bukka I.

Revana Siddha.

The connection of Rêvaṇa Siddha with Harihara occurs both under Vidyâraṇyaśaka in p. 30 and under Pitâmahasamhitâ in p. 207. He is spoken of as a Siddha, *viz.*, one possessed of mysterious powers like Aṇimâ (reducing oneself to a shorter size, etc.) acquired by constant practice of yôga. In the Pitâmahasamhitâ, he is said to have given a liṅga named Chandramauḷi to king Bukka while his brother was sleeping on his lap after his defeat by Ballâḷa.[3] In Vidyâraṇyaśaka he is said to have given the liṅga in a dream to Harihara.[4] The former seems to be the more probable account. Rêvaṇa-siddha or Rêvaṇârâdhya is considered as one of the great *âchâryas* on original teachers of the Vîraśaiva religion and is worshipped by the members of that sect while giving the *dîkshâ* or initiation to disciples. His date has not been determined and legends are current making him a contemporary of Vibhîshaṇa, brother of the demon king Râvaṇa of the Trêta age on the one hand and of king

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[1] E. C. V. Arsikere Taluk 159.

[2] E. C. VIII, Sorab 375; E. C. VII, Shikarpur 281.

[3] तस्यामेव तु वेळायां योगी रेवण संज्ञिकः । सिद्धो देवं समादाय चन्द्रमौळिं सुनिर्मलं । लिङ्गं प्रदत्तवान्बुक महीशस्य यशस्विनः p. 207.

[4] तस्वामेवतु वेळायां योगी रेवण संज्ञितः । सिद्धलिङ्गं समादाय चंद्रमौळिं सुनिर्मलं । लिङ्गं प्रदत्तवान्स्वप्ने महीशस्य महात्मनः ॥ p 30.

In p. 227 of Vidyâraṇyakâlajñâna, it is said that after Rêvaṇa gave the liṅga the defeated troops came to Harihara and Bukka. Collecting them all, they saw Vidyâraṇya and with his blessings they defeated Ballâḷa and ruled his kingdom. Once they discovered the lion-seat buried under the earth. Then comes the Hare and Hound incident.

Bijjaḷa (1156-1167) on the other. He is said in p. 72 of the volume Vidyâraṇyakâlajñâna under the head Śivaskandasamvâda to have invested the king Vîra Vasanta who is said to have lived centuries after Harihara I with a sword of magical powers. The liṅga presented by him to Bukka is called Chandramauḷi. It may be remarked that one of the most sacred objects worshipped daily in the matt at Śringêri is a crystal liṅga called Chandramauḷi. The local tradition at Śringêri is to the effect that it was brought by the great teacher Śankarâchârya from Kailâsa and handed down to his disciple Surêśvarâchârya from whom the present pontif of Śringêri traces his descent[1]. On the other hand, the Vîraśaivas claim that the liṅga was presented by Rêvaṇâradhya to Śankarâchârya and the poem Guruvamśa supports that claim[2]. In Vidyâraṇyaśaka, the liṅga Chandramauḷi seems to have been given by Rêvaṇa to Bukka. Further the former is stated to have prepared Harihara I and Bukka I for an interiew with Vidyâraṇya which would lead to their success and prosperity.

THE HISTORY OF THE KINGS OF VIJAYANAGAR.

Sangama Dynasty.

After giving the story of the coronation of Harihara I, the Ms. Vidyâraṇyakṛiti gives us a brief account of the kings that succeeded him on the throne at Vijayanagar. But beyond stating that Harihara and after him Bukka and after him his descendants will rule the earth and after them certain persons of mixed caste and then certain powerful Kshatriya princes will reign and then the king will be slain in battle and the beautiful city will be destroyed and the throne lost either after 200 or 360 years or 370 or 380 or 390 years and the land will be ruled by Digambaras, Mlêchchhas, Pâshaṇḍas, (Pâśchâtyas) westerners until a Brahman discovers the śâsana (the original record which gives Vidyâraṇya's narrative of the foundation of Vijayanagar, etc.) with its secrets and the lion-seat is brought back to the banks of the Tungabhadrâ, no details of the reigns of kings are given. That the throne set up by Vidyâraṇya would be lost during the reign of Sadâśiva and that in his lineage a king will be born named Vîravasanta who would rule the earth[3] righteously and all kings would be subject to him are additional statements found in this account. The narrative closes with a verse stating that all this is true and written in a śâsana by Vidyâraṇya by the grace of Vyâsa and there is also a prayer addressed to Vidyâtîrtha (pp. 23-29).

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[1] See the History of Śivâbhinava-Narasimhabhârati in Kannaḍa by Śrîkaṇṭhaśâstri.

[2] See Guruvamśakâvya, chapter III, verse 33 and the commentary thereon.

[3] तदा सिंहासनस्यास्य विच्छेदो जायते भृशं। गते शतद्वयेवर्षे षष्ठयायुत शतत्रये। सप्तत्यशीतिनवति युते वाथ शतत्रये ॥ जनादि भार पीडार्थं वास्तुभूतस्य योगिनः। परिवर्तन कालाद्वा चलनं ग्रामवासिनाम् (p. 23–24). यस्य नाम्नि विनश्येत सिंहपीठं मयोधृतम्। तस्य नाम समेभूयाद्रूपलक्षण कोपि वा। सदाशिवे भक्तियुक्तो नाम तस्य सदाशिवः। वंशे तस्य भवेद्राजा गजकेसरियोगजः। . . . . अथ वीरवसंतेति नाम्ना लोकैरभिष्टुतः (p 28).

Vidyâraṇyaśaka.—Gives a few more details. About the first thirteen kings who are known to history as the Sangama dynasty of kings, the following information is given:—In that city (Vijayanagari), thirteen kings will rule in order whose names begin with Ha, Bu, Ha, Vi, Bu, Dha, Râ, Vi, Dê, Vi, Mâ, Râ, Vi[1]. Favoured by the sage Vidyâraṇya and his disciple Kriyâśakti, the first thirteen kings who are devotees of Virûpâksha, filled with devotion and righteousness rule the earth gloriously. When the ninth king is dead, there will be great commotion in the kingdom. Then three kings will rule with difficulty. The last of this dynasty will be persecuted by enemies and will run away crossing a river and disappear in a distant country. After 150 years, the dynasty comes to an end. (pp 32-3).

Pitâmahasamhitâ.—In this narrative, we not only find the above account as given in Vidyâraṇyaśaka but further details are given about the first thirteen kings:—

"Harihara will rule for ten years and three months in peace and prosperity and then die. Bukka will next rule for ten years and one month in happiness favoured by Vidyâraṇya. After his death, Harihara will rule for nine years and 11 months in righteousness by the grace of Vidyâraṇya[2]. After him, king Vikrama will rule full of devotion to Virupâksha and gurus, honesty and self-control for 13 years and six months. Bukkarâya of the same family will next rule for ten years and one month, full of kindness, patience, and majesty. After him king Dhanuka, truthful and devoted to the gods and Brahmans will rule for 20 years. Next will rule Râmachandra, healthy and prosperous and at the end of 20 years will attain the region of Vishṇu. After him king Vijaya will rule for 17½ years full of fame. Dêvarāya will rule next for 18½ years victorious over enemies. After him the truthful Vijaya will rule for eight years and one month. Next Mallikârjuna full of kindness and patience will rule for five years and three days. Then the righteous Râmachandra will be king for 20 years[3] and attain the region of Śiva. All the thirteen kings will be devotees of Virûpâksha. The 13th king named Virûpâksha will be addicted to women and love flowers and go naked constantly.[4] After 11½ years, he will mount a white horse and crossing the Tungabhadrâ will escape northwards and disappear and die. After a period of 150 years, the dynasty will come to an end.[5]

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[1] हबुहे विबुधेरावि देविमारावि संज्ञिताः

[2] पालयिष्यंति धर्मेण विद्यारण्यकृपावशात् ॥

[3] अष्टोत्तरद्वादशाब्दे धार्मिकश्शृणु कश्यप ॥

[4] स्त्रीलोलः कुसुमोपेतः नित्यं स्त्रीणांदिगंबरः ॥

[5] पंचाशदुत्तरशतं वंशपूर्तिर्भविष्यति (p. 211-213).

We shall now discuss here the names and dates of the first thirteen kings.

The Reigns.

Ha or Harihara: 10¼ years; Bu or Bukka for ten years and one month; Ha or Harihara for nine years 11 months; Vi or Vikrama for 13½ years; Bu or Bukka for 10 years and one month; Dha or Dhanuka for 20 years; Râ or Râmachandra for 20 years; Vi or Vijaya for 17½ years; Dê or Dêva for 18½ years; Vi or Vijaya for eight years and one month; Ma or Mallikârjuna for five years; Râ or Râmachandra for 20 years; Vi or Virûpâksha for 11½ years. The total comes to nearly 174 years but is given as 150 years as there is overlapping of one king's reign over another specially due to the princes being associated with their predecessors during the closing years of their reign.

We may here notice that Râmappa's Râyapaditi gives the following list: Harihara 15 years: Bukka 22 years; Harihara 31 years; Virûpâksha 4 years; Bukka 1 year; Dêva and Râma 7 years; Virûpâksha 11 years; Dêva and Virûpâksha 28 years; Mârappa four years; Râmarâya and Virûpâksha 27 years; (Total 150 years). Subbaiya's Râyapaditi gives the same order for kings except for the 10th and 11th who are Mallikarjuna and Râma.[1]

Śivatatvaratnâkara follows the same order as Râmappa's and does not give the length of each reign but gives the total as 232 years for the 13 kings. So also Keḷadinripavijaya gives the total for 13 kings as 232 years. The order followed is the same as that in Râmappa's list except for the 10th and 11th who are Viṭhala and Mallikârjuna.[2]

As however the works Śivatatvaratnâkara and Keḷadinṛipavijaya claim to be based on Pitâmahasamhitâ, we can only explain divergences between them on the basis of different readings due to the different MSS. used or as due to error.

Epigraphical Evidence.

Now let us see what the inscriptions have to tell about these kings. Nos. 1—3, *viz.*, Harihara, Bukka and Harihara correspond with Harihara I, his brother Bukka I and the latter's son Harihara II. Only the length of reigns differs. For Harihara I, inscriptions seem to give us 18 years from 1336, for Bukka I, 23 years, for Harihara II, 27 years. No. 4 in the Pitâmahasamhitâ list is Vikrama who is said to rule for 13½ years. This name seems to be a mistake for Virûpâksha, which we find after Harihara II in Keḷadinṛipa-vijayam, etc. This Virûpâksha was apparently a son of Harihara II who is stated to be ruling the earth (independently) in some inscriptions[3]. No. 5 in the list is Bukka (II); we have a Bukka II, son of Harihara II, who is also given royal titles in some inscriptions.[4] No. 6 is given as

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[1] Buchanan's Journey through Mysore, Canara and Malabar, Vol. II, pp. 284, 416.

[2] See Keḷadinripavijaya, p. 17 footnote.

[3] cp. E. C. VIII Tirthahalli 13 of 1404, 196 of 1405.

[4] cp. E. C. VIII Tirthahalli 11 of 1404, 126 of 1406, etc.

Dhanuka. Here again the name seems to be a mistake for Dêvarâya I of Keḷadinṛipavijayam and the inscriptions. This king seems to have ruled for 10 years 1406-1416 according to inscriptions while the Pitâmahasamhitâ assigns 20 years for him (Dhanuka). No. 7 is Râmachandra. He was a son of Harihara II who is spoken of as ruling the earth in an inscription at Neṭṭagere assigned to 1407 A.D.[1] No. 8 is Vijayarâya who is the same as Vijaya, son of Dêvarâya I. He is found in inscriptions to be ruling from 1416 to 1422. No. 9 is Dêvarâya, same as Dêvarâya II, son of Vijayarâya. For him a reign of 27 years is assigned in inscriptions 1419-1446. No. 10 is Vijaya. Keḷadinṛipavijaya calls him Viṭṭhala. Who this is, is not clear. No. 11 is Mallikârjuna, who was the son of Dêvarâya II and who is stated to be ruling from 1446 to 1467 in inscriptions. No. 12 is Râmachandra or Râma of Keḷadinṛipavijayam. Who he was is not known. No. 13 is Virûpâksha, younger brother of Mallikârjuna for whom the date 1467-1478 is assigned on the basis of inscriptions.[2] He is known to have been addicted to sensual pleasures and to have run away from enemies and died. The last four kings of the dynasty were constantly harassed by the Mussalman kings of Bahamani and the kingdom of Vijayanagar suffered greatly. The dynasty founded by Harihara I came to an end after Virûpaksha about 1478, *viz.*, nearly 150 years after the foundation of Vijayanagar.

We shall now study what Pitâmahasamhitâ has to say about the later rulers of Vijayanagar.

Second and Third Dynasties.

"Hear, Ō Kaśyapa! A king named Nṛisimha will rule over Karnâṭaka for three years and not showing devotion to Virûpâksha[3] go to the region of Yama. His son Tammarâya will rule for three years and reviled by the world and by his gurus go to the region of Yama. After him Narasa-Nâyaka will rule righteously for six years and one month and then go to heaven. Next will reign Vîra Nrisimha, who will be a devotee of Virûpâksha and a worshipper of Śiva, ever truthful and valiant and attain the region of Śiva after a rule of 9½ years. He will be succeeded by a king called Kulîrâya (Kṛishṇarâya) who will conquer the regions on the east including the Gajapati kings (of Orissa) and will also lead an expedition to the north and drive away the Mussalman troops.[4] He will reign for 21 years and one month and attain the region of Vishṇu. After him Ukhyatarâya (Achyutarâya) a follower of the Râmânuja school and a reviler of Virûpâksha and a worshipper of god Venkaṭa (of Tirupatî) will rule for 12 years. After him comes the traitor (?) King Tirumala hated by all. He will lose his kingdom and die after a reign of 10½ months.

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[1] E. C. IX, Kankanhalli Taluk 2.

[2] See Mysore and Coorg from the Inscriptions by Rice p. 112

[3] विरूपाक्षापचारेण अन्ते यमपुरं ययौ

[4] अश्वाधीशान्पलायनं

Fourth Dynasty.

"After him a powerful Kshatriya of Yaduvamśa will become king. Helped by his two brothers he will become lord of three kingdoms and reign as the sole ruler over all the lands between the Gôdâvari river and Sêtu. He will rule righteously and with pride; of his brothers one is weak, the other is blind[1] of one eye: The eldest brother will die in battle and his head goes to Benares as he repeats the name of Vishṇu and will be set up in the north of the Viśvêśvara temple and the liṅga there named after him as Râmaliṅga. The city Vidyânagara will suffer destruction after this. His younger brother will rule for 6½ years in name and there will be much dissension during his reign. After him king Tirumala will rule for 7½ months and being an enemy of Śiva will go to the region of Yama at the end. His son, the deaf Śrîraṅga will be issueless, ever subject to disease, sinful, unsuccessful in conquering others' territories, and rule over the Mlêchchhas of the east and west, and over the Kirâtas.[2] His younger brother will rule for 4½ years and be a devotee of god Venkaṭanâtha (?) but an enemy of Virûpâksha. He will suffer from venereal and throat diseases and be a traitor to his elder brother. He will be ever moving either in his territories or those of his enemies. He will be a hater of Śiva and go in the end to the region of Yama." (P. 216.)

Let us now take up these later kings in detail.

Saluva Usurpation.

The first of these kings is Sâḷuva Nrisimha called Nṛisimharâya in p. 213. About him it is said in p. 229 (under Ânegondiya-śâsana): "A Kshatriya who is not connected with the previous dynasty[3] will come from the eastern country and, installed as king, will rule for three years. His son will rule for three years. His servant, and his two sons will rule next." As Mallikârjuna, the last king of the previous dynasty was very weak Sâḷuva Nṛisimha seized the kingdom. The latest inscription for Virûpâksha is dated 1485.[4] But before this time Sâḷuva Nṛisimha's inscriptions occur showing that he was connected with the government of the kingdom. Even as early as 1467 A.D. in the reign of Virûpâksha we have a grant by Kaṭhâri-Sâḷuva Narasinga Râya Mahârasa.[5] His usurpation of the throne seems to have been completed by 1486.[6] He is also known to have been devoted to Vaishṇavism. He was successful in his war against the Mussulmans. How long he ruled it is not easy to say. His son Immaḍi Narasimharâya called also Tammarâya succeeded him. During his reign his general Narasa Nâyaka and his son Vîra Nrisimha rose to power and practically governed the country. Inscriptions of Immaḍi Narasimha are found between 1492 and 1506.[1] Narasa Nâyaka, called also Narasaṇa and Narasimha was a Tuḷuva and son of Îśvara. His name appears in the inscriptions as early as 1497[2] as the minister of the king. About him it is said in p. 32 of Vidyâraṇyakâlajñâna under Vidyâraṇyaśaka: "Îśvara's son will be a powerful king." Narasa's son Vîra Narasimha succeeded Narasa as the general or regent. There is considerable confusion in the history of this period as the titular king and his all-powerful minister and his son were all called by the name Narasimha.

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[1] अक्षहीनः

[2] पूर्वपश्चिमदेशानां म्लेच्छराजा महीपतिः । किरातम्लेच्छदेशस्य स्वयं देशाधिपो नृपः

[3] स्वतन्त्रक्षत्रियः

[4] E. C. X. Mulbagal 104.

[5] E. C. X. Kolar Taluk 33.

[6] E. C. XII. Tumkur Taluk 54; M. A. R. 1908, p. 19.

The Tuluvas.

The next rulers Kṛishṇarâya and Achyutarâya are well known to history. The former's conquests of Orissa and his success over the Mussulman Sultans are also recorded here. Achyuta, his brother, was a great devotee of Vishṇu. Although he was an able ruler in some respects, the empire grew weakened during his time. Nuniz says that Achyuta was given over to vice and tyranny and that therefore the people and feudatories were much discontented. His successor was apparently the Hoje Tirumala Rai (Huchcha Tirumala Râi), referred to by Ferishta as the child king whose madness made Aḷiya Râmarâja and his confederates resolve to put him to death and who killed himself to prevent being seized by the enemies. About him it is stated in p. 229 of the Vidyâraṇyakâlajñâna series under Ânegondiya śâsana:

कनिष्टे जीवति ततो बालस्सिंहासनं श्रितः । अवान्तरमृतिं प्राप्तो भविष्यति न संशयः ॥

There is some difference of opinion among scholars whether this Tirumala came to the throne before or after Achyuta.

Ramaraya.

After Achyuta, the next king referred to in the narrative is clearly Râmarâya who ruled so ably and who was killed by the Mussulmans in the battle of Tâlikôṭa (or battle of Rakkasa-Tegaḍi as it is now called). But his immediate successor Sadâśiva is also referred to in another part of this chronicle. In p. 28, it is said that the king in whose time the throne set up by Vidyâraṇya would disappear is Sadâśiva. Keḷadinṛipa-vijayam also assigns two years of reign for Sadâśiva.[3] But Sadâśiva was practically a puppet in the hands of his minister Râmarâya who belonged to the Âravîḍu Dynasty and who soon assumed sovereign powers. Râmarâya was killed and his head was cut off by Hussain Nizam Shah and exposed on the point of a long spear. It was afterwards sent to Benares according to the Hindu accounts.

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[1] See Dêvulapalle Plates. Ep. Ind. VII, dated 1504 A.D. which give a full account of the Sâḷuva genealogy.

[2] M. A. R. 1916, Para 102, inscription at Somanâthapur, T.-Narsipur Taluk, Mysore District.

[3] P. 17, Keḷadinṛipavijayam.

The Aravidus.

After the death of Râmarâya the chronicle makes his younger brother (apparently Venkaṭâdri since another brother Tirumala is spoken of as the next ruler) king for 6½ years (p. 216). Venkaṭâdri was the commander-in-chief previously. According to several scholars it is Tirumala that succeeded to power after the death of Râmarâya in 1565. It is possible that as Tirumala was an old man in 1565, his brother Venkaṭâdri was practically the ruler till his death. After this Tirumala might have ruled unaided for a short time and then died. His coronation is referred to in an inscription of 1571.[1] At this time Chandragiri near Tirupati was the capital. Tirumala was a great devotee of Vishṇu and his statue together with that of his wife Vengaḷâmbâ was set up in the Venkaṭêśa temple at Tirupati.

The chronicle Pitâmahasamhitâ makes one of the brothers of Râmarâya a weak king and the other blind.[2] That Tirumala had only one eye that could see is stated in the Châṭu-ślôkas (poems of fun) of the poet Bhaṭṭumûrti who compares the king to the famous Śukrâchârya who had only one eye left after the gift of earth by Bali to Vâmana according to tradition. Venkaṭâdri is here called weak perhaps because he ran away from the battle of Tâlikôṭe. This was probably due to prudential considerations. That Venkaṭapati or Venkaṭâdri ruled after Râmarâya's death for three years is stated in Keḷadinṛipa-vijaya (p. 18).

The successor of Tirumala was his son Śrîraṅga. He waged wars with the Sultans of Bijapur, Ahmadnagar and Golkoṇḍa and tried his best to save the Empire. But he was defeated by Âli Adil Shah and Ibrahim Kutb Shah and lost some of his territories. Śrîranga was an ardent Vaishṇava.

After Śrîraṅga's death in 1585 after a reign of about 13½ years as stated in the chronicle, his younger brother who is not named here is said to have succeeded. He is spoken of as a weak ruler and an enemy of his elder brother and a hater of Śiva.[3] Who is this king ? Very little is known about this king who reigned between Srîraṅga and Venkaṭapati. Whether he was called Tirumala, Râma, or Śrîdêva cannot be determined. That Venkaṭapati did not succeed immediately after Śrîraṅga is all that we know definitely.[4] Keḷadinṛipa-vijaya gives the name of Śrîraṅgarâya, son of Râmarâya ruling for five years after Śrîrangarâya, son of Tirumala.[5]

After the death of this king the reign of the glorious and righteous ruler (Vîra Vasanta) is predicted in the chronicle.

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[1] E. C. XII, Tumkur Taluk 1.

[2] कनिष्ठोल्पपराक्रमः । अक्षहीनो मध्यनृपो भ्रष्टराज्यो महीपतिः p. 215.

[3] व्ययहीनः कनिष्टश्च सार्धचत्वारि वर्षकं . . . . ज्येष्टपुत्र विरोधी च कपटी द्वेषपूर्वकः । शिवद्रोही गुरुप्रीतः अन्ते यमपुरं ययौ ॥ (p. 216).

[4] See Heras's Aravidu Dynasty, p. 300 ; M. A. R. 1930, p. 132.

[5] Keḷadinṛipavijayam, p. 18.

VÎRA VASANTA RÂYA.

Virasaiva Prophecies.

Just as the Purâṇas such as the Bhâgavata refer to the advent of an incarnation of Vishṇu named Kalki at the end of this age of Kali who would destroy all the wicked kings and set up an era of righteousness on earth, the followers of the Vîraśaiva or Lingâyat sect have also composed prophetic writings which speak of a king named Vîra Vasanta to restore the Vîraśaiva religion to its pristine glory. Thus in the prophetic sayings attributed to Chennabasava, a contemporary of the Vîraśaiva reformer Basava who flourished in the middle of the 12th century, and called Chennabasavaṇṇana Kâlajñânada-vachana it is stated that after the Mussalman aggressions in the Karnâṭak "Vîra Vasanta Râya would come. He would stay in the place of Bijjaṇa which would be decorated. He would sit on a throne and reign. We would go to Kalyâṇa," etc.[1] Elsewhere it is said "Vîra Vasanta would come. He would take the treasure of the south".[2] It is also said "Vîra Vasanta would appear in Śrîmukha, *viz.*, 4739 years after Kali. He would rule the world and destroy the wicked" Chennabasavapurâṇa, a Kannaḍa poem by Virûpâksha composed in 1584 (Ś 1507 Târaṇa Śrâva ba 10 Gu.- Aug. 20, 1584) tells us that in Kali year 4683, the cyclic year Svabhânu, on the 14th lunar day of the dark half of Mâgha, on Monday[3] King Vîra Vasanta would go secretly to Karṇâṭa-deśa. It is also further stated that he would be born in a Kshatriya family of Śivabhaktas and would meet in Basavâpaṭṭaṇa on the banks of Eṇṇe Kâverî, Channabasava who would be born as a Brahman and restore the Vîraśaivas to prosperity. Vîra Vasanta would be installed at Basavâpaṭṭaṇa and dig up from earth the treasure of Vâli in Vidyânagar and revive the city of Kalyâṇa with its temples. He would stop in the palace of Aḷiya Bijjaḷa at Kalyâṇa and the 770 amara-gaṇas would all inhabit Kalyân and the king would make Chennabasava his prime minister.[4]

Thus even a poem written just about the time that Venkaṭapatirâya sat on the throne of the Vijayanagar kingdom speaks of the advent of Vîra Vasanta in the Karṇâṭaka kingdom. The accounts given in Vidyâraṇyakâlajñâna about Vîra Vasanta show that the writers were just contemporary with Venkaṭapatirâya I. They never call him as Venkaṭapatirâya.

Thus Vidyâraṇyaśaka speaks of a righteous and powerful king called Vîra Vasanta ruling for 55 years after the death of Śrîraṅga and setting up a capital in the north on the bank of the Champâvatî and ruling over the whole territories between the Himâlayas and Sêtu and prophesies that after his death the land would be conquered by Mlêchchhas (pp. 34-35).

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[1] P. 276 of the Volume containing Vidyâraṇyakâlajñânam.

[2] *Ibid* p. 243.

[3] This date is irregular. Kali 4684 is Svabhâṇu Mâgha ba. 14 is Friday, 31st January 1584 A.D.

[4] Chennabasavapurâṇa, V Kâṇḍa, 10th Chapter.

Appearance.

In Vidyâraṇyakâlajñâna, Vîra Vasanta is described as of fair complexion, bright looking, possessed of a nose like the eagle's beak, long armed, broad-chested, etc. He is said to become the master of Vâli's treasure. In his race a great king would be born. After him 32 Brahman kings of great power would rise. Then the Kshatriyas would come to power and seize the wealth of Brahmans and gods. After that Mlêchchha kings would rule unrighteously. After them a king of solar race would arise (pp. 37-39).

Achievements.

The date of birth of Vîravasanta is given in Śivaskandasamvâda as Kali 4664, Ś 1486 Raktâkshi sam. Âshâḍha su 2 Saturday with Punarvasu constellation. (p. 68.) The date is regular in its details and is equivalent to 10th June, 1564 A.D. His father is named Râma (p. 69). "He will be attacked by minor diseases during infancy, and in his 32nd year will have lost three *pitṛis* (father, mother and uncle?) Thereafter he will be happy. In the year Pârthiva (1585) he goes to the west. There will be slight fighting during Khara and Nandana (1591-2) years and after this the Mlêchchha kings become his slaves (p. 71). The god Vishṇu appears to him at midnight and teaches him a mantra (p. 71). Rêvaṇa-Siddha, Chappaṭa-Siddha, and Gôraksha-Siddha all present him with weapons (pp. 72-73.) Ballâḷa's and Vibhîshaṇa's and Chêrama's daughters become his wives (p. 74). He will conquer Jambudvîpa, Kuruvarsha, Hiraṇmayavarsha, Kuśadvîpa, etc."

In another narrative called Vîdyâraṇyakôśa we learn that he is called Vîra Vasanta in the Karṇâṭa, Sangrâma-sâhi in the west and Payôjakuladêva in the east (p. 157). After ruling for 99 years he will disappear into a cave. After him his grandson will rule gloriously and his descendants will rule over the Karnâṭaka for 180 years (p. 165).

Vidyâraṇyakôśa-vyâkhyâ by Bhâratîtîrtha (called Kṛishṇa Bhârati in p. 165) gives 55 lunar years as the period of his reign (p. 165.)

Śiva-nandi-samvâda gives Ś 1514 Nandana as the year when he becomes king. (p. 179).

Dattâtrêya-samhitâ explains each letter in the name Vîravasanta and under Râ gives this explanation: राकारे रामराजस्य राज्यं पाल्यते सुतः (p. 187.)

Pitâmahasamhitâ gives a few more details regarding Vîra Vasanta.

"He will lose his mother during childhood and his father at the age of 17 and he becomes installed as king in his 25th year. (p. 217.)

"Once king Triśanku gave away the whole earth south of the Kṛishṇâ river to Vaśishṭha at the birth of Prince Hariśchandra. But Vasishsṭha would not have more land than the extent of a cow's hide. In the end Vaśishṭha ruled that all that land would belong to the god Virûpâksha and that several centuries later a king would rise named Vîra Vasanta who would have as his minister a Vaishṇava Brahman of Vâśishṭha gôtra with the marks of Śankha and Chakra and he would be anointed as king at the hands of the Vidyâraṇyas (spiritual descendants of Vidyâraṇya)." (p. 218.)

"Vîravasanta, the 24th king in the line of Harihara will become king in Ś 1560. He will be born in Raktâkshi and become anointed as king secretly in Ghanagiri (Penukoṇḍa) by a Brahman. He will create a city called Harihara and rule from there (p.221). He will go to the west, and south and visit Kaśi and Sindhu and Dvârakâ. At the last place his guru will die in the Śaka year 1550. He will set up a liṅga over him and create an agrahâra named Nṛisimhapura in his name (p. 222). He will then go on a victorious expedition to Sarasvatîpuri, Himâchala and return to Harihara after a long absence (p. 224). He will send a letter with a flying arrow to Plakshadvîpa and all the kings of the seven islands become his feudatories (p. 224). All these events prophesied by Brahma, will the sage Vyâsa, in the disguise of Rêvaṇa (a Vîraśaiva priest), narrate to a Brahman at Ghanagiri named Venkaṭagirinilaya of Haritagotra (p- 224). The Brahman will reside with the sage Narasimhabhârati and repeat the prophecies secretly to the king and the king will follow his advice and attain success in all his actions. All this has been related by Brahma to Kaśyapa and by him to Vaśishṭha and from him to Vyâsa who taught it to Vidyâraṇya and it was published in the world (p. 225)."

Ânegondiyaśâsana adds the following: "His (Sriranga's) successor's younger brother will be born in Chandragiri and be a devotee of Vishṇu. All the kings Aśvâdhîśas (kings of Delhi, Mussalman sultans of Bijapur, etc.) and Gajâdhîśas (kings of Oriśsa) become his servants. All the kings pay him tribute. He will win great fame and be a worshipper of gods." (p. 230).

"After him his son versed in śâstras, poetry and music, a devotee of Vishṇu will rule for 44 years. After him his descendant, versed in all śâstras, will rule. He conquers all the Yavanas (Musalmans) and rule the Karnâṭa in peace. After him 14 kings will rule for a long period." (p. 232).

"This śâsana consisting of the prophecies related by Vidyâraṇya to Harihara giving the names of kings and their dates and composed as a work (grantha) by Bhâratîkṛishṇa under the order of Vidyâraṇya will be in the hands of a disciple of mine (Vidyâraṇya). He will show it to the king who will reward him with agrahâras" (pp. 232-3).

The above extracts seem to indicate that most of the prophetical writings were written at the beginning of Venkaṭapati's reign. It is possible that some portions were added later on. The date of birth for him has been given as 10th June 1564. A. D. and he is stated to live for 99 years. He is described as installed on the throne in his 25th year secretly in Penukoṇḍa and beset by numerous difficulties at first. He is said to have defeated the Mlêchchhas about 1591-2 and to have been never troubled by them later. He is also described as the conqueror of numerous islands. His father is named Râma. He is said to have had as his guru one Narasimhabhârati who died in Dvârakâ. He is described as very handsome in appearance. His minister (one of his ministers) is described as a Śrîvaishṇava Brâhman.

Historical facts.

Now Venkaṭapatirâya I's reign has been ascertained from historical records as very prosperous and free from the invasions of the neighbouring Mahamadan kings. He is said to have been crowned as king in 1587 at Penukoṇḍa by Tâtâchârya, the Vaishṇava teacher. He invaded Golkonda territories in 1587 after his anointment and drove away Mahammed Kuli Kutb Shah. He also defeated Ibrahim Adil Shah of Bijapur in 1592 A. D. After this Venkaṭapati put down revolts and insurrections in 1596 A. D. He is described as very handsome and as a patron of literature. He is said to have died in 1614. After his death there was civil war in Vijayanagar. On account of his conquests, etc., he seems to have been identified with Vîra Vasanta even in a few inscriptions.[1]

We thus see that this manuscript Vidyâraṇya Kâlajñâna most of which is not later than 1600 A. D. furnishes some important material for the history of Vijayanagara and hence extracts from the manuscript have been published in this Report.

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[1] Mad. Ep. Rep. 1906, para 49.

We may note here that Mâdhavamantri, minister of Harihara I and Bukka, is called Vîra Vasanta Mâdhava Râya in an inscription: E. C. VII Honnali 84, of 1379.

PART V.—INSCRIPTIONS.

BANGALORE DISTRICT

BANGALORE TALUK.

1

Kuḍithiyam Copper plate grant of the Ganga King Krishṇavarma purchased from Mr. D. Seshagiri Rao, Assistant Entomologist, Bangalore City, [Plate XXII.]

4 Plates: Elephant Seal.

Size 6″ × 2½″

Old Kannaḍa characters and Sanskrit language.

ಬೆಂಗಳೂರಿನಲ್ಲಿರುವ ವ್ಯವಸಾಯದ ಇಲಾಖಾ ಅಸಿಸ್ಟೆಂಟ್ ಎಂಟಮಾಲಿಜಿಸ್ಟ್ ಆದ ಮ॥ ರಾ॥ ಶ್ರೀ॥ ಡಿ. ಶೇಷಗಿರಿ ರಾಯರು ಕೊಟ್ಟ ತಾಮ್ರ ಶಾಸನ.

ನಾಲ್ಕು ಹಲಗೆಗಳು. ಆನೆಮೊಹರು.

ಪ್ರಮಾಣ 6″ × 2½″

ಪೂರ್ವದ ಹಳಗನ್ನಡ ಅಕ್ಷರ.

I. b. 1. ಜಿತಮ್ಭಗವತಾ ಗತಘನ ಗಗನಾಭೇನ ಪದ್ಮನಾಭೇನ
2. ಶ್ರೀಮದ್ಗಙ್ಗಕುಲಾಮಲ ವ್ಯೋಮಾವಭಾಸ ಭಾಸ್ಕರಸ್ಯ ಸ್ವಭುಜಜವ
3. ಜಜಯ ಜನಿತಸುಜನ ಜನಪದಸ್ಯ ದಾರುಣಾರಿಗಣ
4. ವಿದಾರಣ ರಣೋಪಲಬ್ಧ ವ್ರಣಭೂಷಣಸ್ಯ ಕಾಣ್ವಾಯ
5. ನಸಗೋತ್ರಸ್ಯ ಶ್ರೀ ಮತ್ಕೊಙ್ಗಣಿ ವರ್ಮ್ಮಧರ್ಮ್ಮಮಹಾಧಿರಾಜಸ್ಯ
6. ಪೌತ್ರೇಣ ಪಿತುರನ್ವಾಗತಗುಣಸ್ಯ ನಾನಾಶಾಸ್ತ್ರಾರ್ತ್ಥ ಸದ್ಭಾವಾಧಿ

II. a. 7. ಗಮಪ್ರಣೀತ ಮತಿ ವಿಶೇಷಸ್ಯ ವಿದ್ವತ್ಕವಿಕಾಞ್ಚನ ನಿಕಷೋಪಲ
8. ಭೂತಸ್ಯ ವಿಶೇಷತೋಪ್ಯನವಶೇಷಸ್ಯ ನೀತಿಶಾಸ್ತ್ರಸ್ಯ ವಕ್ತೃಪ್ರಯೋ
9. ಕ್ತೃಕುಶಲಸ್ಯ ಶ್ರೀಮನ್ಮಾಧವವರ್ಮ್ಮ ಧರ್ಮ್ಮ ಮಹಾಧಿರಾಜಸ್ಯಪು
10. ತ್ರೇಣ ಪಿತೃಪೈತಾಮಹಗುಣೋಪೇತೇನ ಆದಿರಾಜ ಚರಿತ
11. ಪಥಾನುಗಾಮಿನಾ ದೇವದ್ವಿಜಗುರು ಜನಾಭ್ಯರ್ಚ್ಚನತತ್ಪರೇ
12. ಣ ಸಮ್ಯಕ್ಪ್ರಜಾಪಾಲನ ಮಾತ್ರಾಧಿಗತರಾಜ್ಯಪ್ರಯೋಜನೇನ
12a. ಸುವಿಭಕ್ತ ಭಕ್ತ ಭೃತ್ಯಜನೇನ

II. b, 13. ಶ್ರೀಕೃಷ್ಣ ವರ್ಮ್ಮಧರ್ಮ್ಮ ಮಹಾಧಿರಾಜೇನ ಆತ್ಮನ ಪ್ರವರ್ದ್ಧಮಾನ ವಿಪುಲೈಶ್ವ
14. ರ್ಯ್ಯಸಮ್ವತ್ಸರೆ ದ್ವಿತೀಯೆ ಕಾರ್ತ್ತಿಕಮಾಸಿ ಶುಕ್ಲಪಕ್ಷೆ ತಿಥೌಪಾರ್ಣ್ಣ
15. ಮಾಸ್ಯಾಂ ವಾರಕ್ಯಸ ಗೋತ್ರೇಭ್ಯಃ ಛನ್ದೋಗಚರಣೇಭ್ಯಃ ಶಾಟ್ಯಯ

PLATE XXII.

KUDITHIYAM COPPER PLATE GRANT OF THE GANGA KING KRISHNAVARMA.

I b
II a
II b
III a
III b
IV a

(No. 1—p. 124.)

Mysore Archæological Survey.]

16. ನೇಭ್ಯಃ ಭೂತಿಶರ್ಮ್ಮ ಪುತ್ರೇಭ್ಯ ಸ್ಕಂದ ಶರ್ಮ ಆರ್ಯ್ಯಶರ್ಮ್ಮ ಕುಮಾರಶ
17. ರ್ಮ್ಮ ದ್ರೋಣ ಶರ್ಮ್ಮ ವೀರಶರ್ಮ್ಮ ಹರಶರ್ಮ್ಮ ಭ್ಯಃ ಬ್ರಹ್ಮದೇಯಕ್ರಮೇಣ
18. ಪೆರೂರ ವಿಷಯೆ ಕುಡಿಥಿಯನ್ನಾಮಃ ಗ್ರಾಮೋದ್ಭಿ ಜ್ಬ್ರ ಪ್ರತ್ತಃಯೋ

III. a. 19. ಸ್ಯರೋಭಾತ್ಪ್ರಮಾದಾದ್ವಾಭಿ ಹರ್ತ್ತಿ ಸಪಞ್ಚಮಹಾಪಾ
20. ತಕಸಂಯುಕ್ತೋಭವತಿ ಅಪಿಡಾತ್ರಮನುಗೀತಾಶ್ಲೋ
21. ಕಾಃಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂವಾ ಯೋ ಹರೇತವಸುನ್ಧರಾಮ್
22. ಷಷ್ಟಿವರ್ಷ ಸಹಸಹ ಸ್ರಾಣಿಘೋರೇತಮಃಸಿವ

III. b. 23. ತ್ರ್ತೆ ಸ್ವ [ಂ] ದಾತುಂ ಸುಮಹ ಚ್ಛಕ್ಯಂದುಮ್ಖಮನ್ಯಾರ್ತ್ಥಪಾಲನಮ್
24. ದಾನಂವಾಪಾಲನಂವೇತಿದಾನಾಚ್ಛ್ರೇಯೋನು ಪಾಲನಮ್
25. ಬಹುಭಿರ್ವ್ವಸುಧಾಭುಕ್ತಾರಾಜಭಿಸ್ಸಗರಾದಿಭಿ

IV. a. 26. ಯಸ್ಯಯಸ್ಯಯದಾಭೂಮಿ ತಸ್ಯತಸ್ಯ ತದಾಫಲಮಿತಿ
27. ಸರ್ವ್ವಮನ್ತ್ರಾಧಿ ಕೃತೇನ ಸುಬುಧಾರ್ತ್ಥಸಾರ್ತ್ಥವಾಹೇನ್ವರಶರ್ಮ್ಮ
28. ಣಾಲಿಖಿತೇಯಮ್ತಾಮ್ರಪಟ್ಟಿಕಾಶಿ ವಮಸ್ತು ಗೋಬ್ರಾಹ್ಮ ಣಾದಿಲೋ
29. ಕಸ್ಯ॥

Transliteration.

I. b.

1. jitaṃ bhagavatâ gata-ghana-gaganâbhêna Padmanâbhêna
2. śrîmad-Gaṅga-kulâmala-vyômâva-bhâsa-Bhâskarasya sva-bhuja-java-
3. ja-jaya-janita-sujana-janapadasya dâruṇâr igaṇa-
4. vidâraṇa-raṇôpalabdha-vraṇa-bhûshaṇasya Kâṇvâya-
5. na-sagôtrasya śrîmat-Koṅgaṇivarmma-dharmma-mahâdhirâjasya
6. pautrêṇa pitur-anvâgata-guṇasya nânâśâstrârttha-sad-bhâvâdhi-

II. a.

7. gama-prathita-mati-viśêshasya vidvat-kavi-kâñchana-nikashôpala-
8. bhûtasya viśêshatôpyanavaśêshasya Nîtiśâstrasya vaktṛi-prayô-
9. ktṛi-kuśalasya śrîman-Mâdhavavarmma-dharmma- mahâdhirâjasya pu-
10. trêṇa pitṛi-paitâmaha-guṇôpêtêna Âdirâja-charita-
11. pathâ-nugâminâ dêva-dvija-guru-janâbhyarchchana-tatparê-
12. ṇa samyak-prajâ-pâlana-mâtrâdhigata-râjya-prayôjanêna

12a. su-vibhakta-bhakta-bhṛitya-janêna

II. b.

13. śrî Kṛishṇavarmma-dharmma-mahâdhirâjena âtmanar̲ pravarddhamâna-vipulaiśva-
14. ryyê saṃvatsare dvitîye Kârttike mâsi śukla-pakshê tithau Paurṇṇa-
15. mâsyâṃ Vârakya-sagôtrêbhyaḥ Chhandôga-charaṇêbhyaḥ Śâṭyaya-
16. nêbhyaḥ Bhûtiśarmma-putrêbhyaḥ Skandaśarmma Âryyaśarmma Kuṃâra-śa-

17. rmma Drôṇaśarmma Vîraśarmma Haraśarmmabhyaḥ brahma-dêya-
krammêṇa
18. Perûra-vishaye Kudiṭhiyannâmaḥ grâmôdbhir̤ prapratṭaḥ yô-

III. a.

19. sya lôbhât pramâdâd vâbhihartti sa pañcha-mahâ-pâ-
20. taka-saṃyuktô bhavati apichâtra Manugîtâśślô-
21. kâḥ sva-dattâṃ para-dattâṃ vâ yô harêta Vasundharâṃ
22. shashṭi-varsha -saha- sahasrâṇi ghôrê tamasi va-

III. b.

23. rttate svaṃ dâtuṃ sumahachchhakyaṃ duṃkham anyârttha-pâlanaṃ
24. dânaṃ vâ pâlanaṃ vêti dânâch chhrê-yônu-pâlanaṃ
25. bahubhir vvasudhâ bhuktâ râjabhis Sagarâdibhi [h]

IV. a.

26. yasya yasya yadâ bhûmi [s] tasya tasya tadâ phalamiti
27. sarvva-mantrâdhikṛitêna suyathârttha-sârtthavâhêna Eragaśarmma-
28. ṇâ likhitêyaṃ tâmbra-paṭṭikâ śivam astu gô-Brâhmaṇâdi-lô-
29. kasya

Text in Devanagari Characters.

I. B. 1 जितम्भगवता गतघनगगनाभेन पद्मनाभेन
2 श्रीमद्गङ्गकुलामलव्योमावभासभास्करस्य स्वभुजजव
3 जजयजनितसुजनजनपदस्य दारुणारिगण
4 विदारणरणोपलब्धव्रणभूषणस्य काण्वाय
5 नसगोत्रस्य श्रीमत्कोङ्गणिवर्म्मधर्म्ममहाधिराजस्य
6 पौत्रेण पितुरन्वागतगुणस्य नानाशास्त्रार्थसद्भावाधि

II. A. 7 गमप्रणीतमतिविशेषस्य विद्वत्कविकाञ्चननिकषोपल
8 भूतस्य विशेषतोप्यनवशेषस्य नीतिशास्त्रस्य वक्तृप्रयो
9 क्तृकुशलस्य श्रीमन्माधववर्म्मधर्म्ममहाधिराजस्य पु
10 त्रेण पितृपैतामहगुणोपेतेन आदिराजचरित
11 पथानुगामिना देवद्विजगुरुजनाभ्यर्च्चनतत्परे
12 ण सम्यक्प्रजापालनमात्राधिगतराज्यप्रयोजनेन
12a सुविभक्तभक्तभृत्यजनेन

II. B. 13 श्रीकृष्णवर्म्मधर्म्ममहाधिराजेन आत्मनःप्रवर्द्धमान [1]विपुलैश्व
14 र्य्यैसम्वत्सरे द्वितीये कार्त्तिकमासे शुक्लपक्षे तिथौ पौर्ण्ण
15 मास्याम् । वारक्यसगोत्रेभ्यः छन्दोगचरणेभ्यः शाट्यय
16 नेभ्यः भूतिशर्म्मपुत्रेभ्यः स्कन्दशर्म्मआर्यशर्म्मकुमारश

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[1] This is written as आत्मनर्प्रवर्द्धमान.

17 र्म्मद्रोणशर्म्मवीरशर्म्महरशर्म्मभ्यः ब्रह्मदेयक्रमेण
18 पेरूरविषये कुडिथियन्नामः ग्रामोद्भिः प्रप्रत्तः यो
III. A. 19 स्य लोभात्प्रमादाद्वाभिहर्त्ति स पञ्चमहापा
20 तकसंयुक्तो भवति अपि चात्र मनुगीताश्श्लो
21 काः स्वदत्तां परदत्तां वा यो हरेत वसुन्धराम्
22 षष्टिवर्ष(सह)सहस्राणि घोरे तमसि व
III. B. 23 र्त्तते स्वं दातुं सुमहच्छक्यं दुम्खम[1]न्यात्र्थपालनम्
24 दानं वा पालनम् वेति दानाच्छ्रेयोनुपालनम्
25 बहुभिर्व्वसुधा भुक्ता राजाभि[2] स्सगरादिभि [ः]
IV. B. 26 यस्य यस्य यदा भूमिः[3] तस्य तस्य तदा फलमिति
27 सर्व्वमन्त्राधिकृतेन सुयथात्र्थसात्र्थवाहेन एरङ्गर्म्म[4]
28 णा लिखितेयम् ताम्रपट्टिका शिवमस्तु गोब्राह्मणादिलो
29 कस्य ॥

Translation.

Victorious is the adorable Padmanâbha resembling the cloudless sky. By the grandson of the illustrious Kongaṇi-varma-dharma-mahâdhirâja, who is a sun in illumining the clear firmament of the illustrious Gaṅga family, who is possessed of a kingdom inhabited by righteous people and conquered by the force of his victorious arms, who is adorned with the wounds received during the battles in which hosts of cruel enemies were cut down and who is of the Kâṇvâyanasa-gôtra; and

by the son of the illustrious Mâdhavavarma-mahâdhirâja who has inherited the good qualities of his father, whose keen intellect is famous on account of its mastery over the import of the numerous śâstras, who is a touch-stone to the gold the learned people, who is specially skilled among those who expound and practice the science of polity in all its branches; and

by the illustrious Krishṇavarma-dharma-mahâdhirâja, who is possessed of the qualities of his father and grandfather, who follows in the path of the virtuous conduct of the ancient kings, who is devoted to the worship of gods, Brahmans and gurus, whose only benefit from the kingdom is the good government of his subjects, who has well-distributed faithful servants;

in the second year of his increasing prosperity, in the month Kârtika, in the bright fortnight, on the full moon day, is granted with pouring of water the village Kuḍithiyam situated in Perûr-vishaya in the manner laid down for making gifts to Brahmans(*brahma-dêya-krama*) to Skandaśarma, Âryaśarma, Kumâra-śarma, Drôṇa-sarma, Vîraśarma, and Haraśarma, sons of Bhûtiśarma, of Vârakyasa-gôtra, of

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[1] Read दुःखम् for दुम्खम्.

[2] Read राजभि.

[3] Read भूमिस्तस्य.

[4] Read एरगशर्म्म or वरशर्म्म.

Chhandôgacharaṇa, followers of Śâṭyâyana (school). He who either through greed or neglect violates this will be guilty of the five great sins. Here are also the verses sung by Manu. He who confiscates land given away by himself or by others will dwell in terrible hell for sixty thousand years. It is with great effort that one makes away a gift and protecting another's charity is difficult. Between making a gift and protecting gift, protecting is more meritorious than making a gift. The earth has been enjoyed by several kings such as Sagara. To whomsoever belongs the land at the time, to him accrues the merit of having made a gift of it.

The copper plate is written by Eragaśarma employed in all counsels, who is truly a sârthavâha, (an officer who conveys the meaning of the king's orders).

May the world of cows and Brahmans be happy.

Note.

Paleography.

The characters are big and well-written. Line 12-a, the last line in the front face of the second plate, has letters which are half the size of the rest and are not very clear. In the first line of the back of the second plate, the engraver seems to have written something first and changed it later by amending the letters. Letter 'sa' is written below Line 2 in that face. Also the letter "ga" seems to be written below "śa" in line 2 of plate IV; letter "me" is written below the line 5 after "kra" in plate II b; letter "ya" after "thi" below line 6 of the same plate, but in the last instance a mark is put above like a cross to indicate the letter missing.

The word "duhkha" is written as "dumkha" in line 23.

Contents.—This records the gift of a village named Kuḍithiya in Perûr Vishaya to certain Brahmans (named) by the Gaṅga king Kṛishṇavarma.

It is difficult to identify either the village granted or the district of Perûr in which it is situated. For Perûr, see M.A.R. 1930, P. 264 where reference is made to a village called Herûr in Sira Taluk of the Tumkur District.

Regarding the donor Kṛishṇavarma, the question of his identity has been fully discussed in M.A.R. 1930, P. 121 under Keregâlur plates of Mâdhava II. In that record, reference has been made to the inscriptions of Kṛishṇavarma published before, *viz.*, Chûkuṭṭûr plates of Simhavarma (M.A.R. 1924, No. 81) and Beṇḍigânhaḷḷi plates of Kṛishṇavarma (M.A.R. 1915, plate XVIII). The present epigraph forms the third of the series referring to the Ganga King Kṛishṇavarma. The genealogy in the Beṇḍigânhaḷḷi plates consists of Mâdhava, his son Vijaya Kṛishṇavarma and a village in Perûr- vishaya called Kuraûra is stated to have been given away to some Brahmans. The Chûkuṭṭûr plates (P. 79, M.A.R. 1924) give the series of kings as Konganivarma, his son Mâdhava, Mâdhava's son Kṛishṇavarma, Kṛishṇavarma's son Simhavarma and record the gift of a village named Chûkuṭṭûr in Kaivâra-vishaya.

In the present epigraph (*viz.*, Kuḍithiya plates) the donor is the king Kṛishṇavarma, son of Mâdhavavarma and the grandson of Konguṇivarma and the village given away is Kuḍithiya in Perûr-vishaya. It is possible to read the name of this village as Kuḍithipa.

The present epigraph like the previous records referred to represents Mâdhava, as father of Kṛishṇavarma. The epithets applied to Konguṇivarma in the Chûkuṭṭur Plates are the same. Mâdhava gets additional epithets in the present record, *viz.*, " vidvat-kavi-kânchana-nikashôpala-bhûta " and " viśêshatô pyanavaśêsha " but has lost the epithet " samyak-prajâ-pâlana-mâtrâdhigata-râjya-prayôjana " of the other record. This last epithet, however, is applied in the present record (line 12) and also in the Beṇḍigânhaḷḷi plates to Kṛishṇavarma.

For Kṛishṇavarma, no epithets are given in the Chûkuṭṭûr plates. But the following epithets applied to him in our record are also found in the Beṇḍiganhaḷḷi plates referring to him. Only they are slightly altered there. Thus " dêva-dvija-guru-janâbhyarchana-tatpara " of our record (line 11) corresponds to " dêva-dvija-guru-charaṇa-praṇaya-kṛitânukampanêna " (line 8) of the Beṇḍigânhaḷḷi plates. The epithet " samyak-prajâ-pâlana-mâtrâdhigata-râjya-prayôjana " (line 12) of our record is also found in the Beṇḍigânhalli plates (line 8)[1] " So also, the epithet " su-vibhakta-bhakta-bhṛitya-jana " (line 12 a of the present record). On the other hand, the epithets " vidvat-kavi-kânchana-nikashôpala-bhûta " and " viśêshatôpyana-vaśêsha " which are applied to Mâdhavavarma in the present record are applied to Kṛishṇavarma in the Beṇḍigânhaḷḷi plates. The only epithets found in the present record applying to Kṛishṇavarma and which are not found in the other two records are : " pitṛi-paitâmaha-guṇôpêta " and " âdi-râja-charita-pathânugâmi " of lines 10 and 11. The first of these is applied in the Chûkuṭṭûr plates to Simhavarma, son of Kṛishṇavarma.

Coming to other matters, we see that the present record is of the second year of Kṛishṇavarma, while the Beṇḍigânahaḷḷi plates are of his first year and the Chûkuṭṭûr plates contain a grant by his son Simhavarma and do not give the regnal year of Kṛishṇavarma.

The author (and probably not the engraver) of this record since he is called sarvamantrâdhikṛita equivalent to " employed in all the counsels of the king " is named Eragaśarma in line 27.[2] The meaning of the epithet " ayathârtha-sârthavâha " applied to him is not clear.

It may also be stated here that the stanzas which are said to be taken from Manu, *viz.*, " sva-dattâm para-dattâm," etc. (lines 21-26) are not found in the extant editions of Manusmṛiti.

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[1] The epithet is slightly altered : nyâyatah prajâ–pâlana etc.

[2] It may be read also as Varaśar ma

The donees Skandaśarma, etc., are said to have been of the gotra of Vârakya and Śâṭyâyana-śâkhâ (line 15). Vârakya belongs to the Kuśika branch of the Viśvâmitra-gôtra series. Śâṭyâyana is the name of a rishi and apparently the founder of a śâkhâ of the Sâmavêda. This śâkhâ is not now found but references to the Śâtyâyana Brâhmaṇa and Śâṭyâyanaka and the Śâṭyâyanins (the followers of Śâṭyâyana, are found in the Śrauta-sûtras of Lâṭyâyana, Âpastamba and Âśvalâyana). [See Macdonell's Vedic Index—II, 370.]

2

Yasyanûr Copper plate grant dated S'1487 of the Vijayanagar king Sadâśivarâya purchased from Mr. Krishnaswamy Aiyangar, Clerk, Chief Engineer's office, Bangalore City. [Plate XXIIIA]

5 Plates : Boor Seal.

Size 10½″ × 7½″

Nandi Nagari characters and Sanskrit Language

ಬೆಂಗಳೂರಲ್ಲಿರುವ ಇಂಜನಿಯರ್ ಇಲಾಖೆ ಗುಮಾಸ್ತೆ ಮ॥ ರಾ॥ ಕೃಷ್ಣಸ್ವಾಮಿ ಐಯಂಗಾರ್ರವರ ವಶದಲ್ಲಿದ್ದ ತಾಮ್ರ ಶಾಸನ.

ಐದು ಹಲಗೆಗಳು : ವರಾಹಮುದ್ರೆ : ನಂದಿನಾಗರಾಕ್ಷರ.

ಪ್ರಮಾಣ 10½″×7½″.

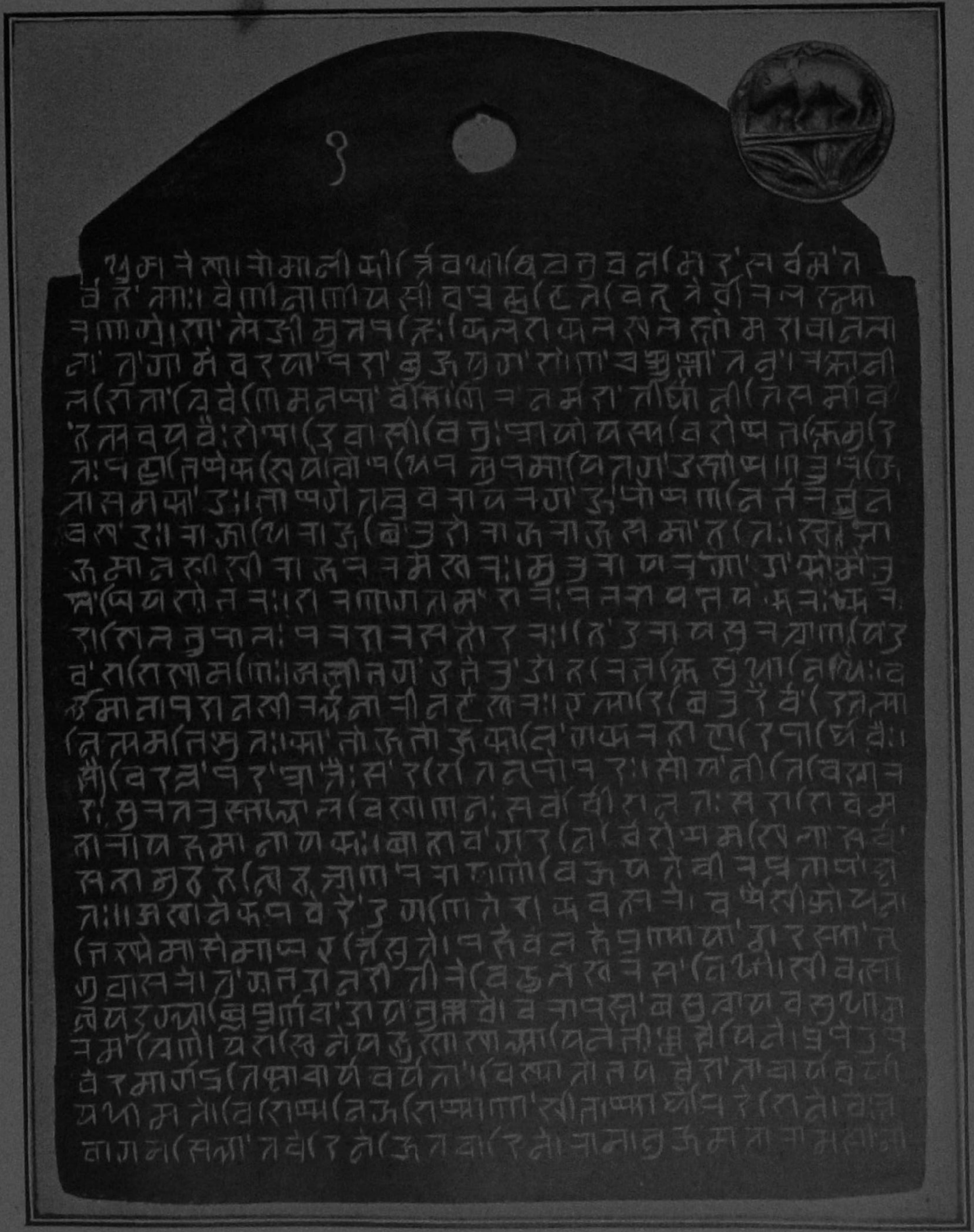
Ib. 1. ಶ್ರೀಗಣಾಧಿಪತಯೇನಮಃ। ನಮಸ್ತುಂಗಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮ
2. ರಚಾರವೇ। ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯಶಂಭವೇ। ಹರೇರ್ಲ್ಲೀ
3. ಲಾವರಾಹಸ್ಯ ದಂಷ್ಟ್ರಾದಂಡಸ್ಸಪಾತುವಃ। ಹೇಮಾದ್ರಿಕಲಶಾ ಯತ್ರ ಧಾತ್ರೀ
4. ಚ್ಛತ್ರಶ್ರಿಯಂದಧೌ। ಕಲ್ಯಾಣಾಯಾಸ್ತುತದ್ಧಾಮಪ್ರತ್ಯೂಹತಿಮಿರಾಪಹಂ ಯ
5. ದ್ಗಜೋಪ್ಯಗಜೋದ್ಭೂತಂಹರಿಣಾಪಿಚ ಪೂಜ್ಯತೇ। ಅಸ್ತಿಕ್ಷೀರಮಯಾದ್ದೇವೈರ್ಮ
6. ಥ್ಯಮಾನಾನ್ಮಹಾಂಬುಧೇಃ। ನವನೀತಮಿವೋದ್ಭೂತಮಪನೀತ ತಮೋಮಹಃ॥
7. ತಸ್ಯಾಸೀತ್ತನಯಸ್ತತೋಭಿರತುಲೈರನ್ವರ್ಥನಾಮಾಬುಧಃ। ಪುಣ್ಯೈಸ್ತೈರಸ್ಯಪುರೂ
8. ರವಾಭುಜಬಲೈರಾಯುರ್ದ್ವಿಷಾಂನಿಷ್ಕೃತಃ। ತಸ್ಯಾಯುರ್ನಹುಷೋಸ್ಯತಸ್ಯಪರುಷೋ
9. ಯುದ್ಧೇಯಯಾತಿಕ್ಷಿತೌ। ಖ್ಯಾತಸ್ತಸ್ಯತು ತುರ್ವಸುರ್ವಸುನಿಭಃ ಶ್ರೀದೇವಯಾನೀ
10. ಪತೇಃ। ತದ್ವಂಶೇ ದೇವಕೀ ಜಾನಿರ್ದ್ದಿದೀಪೇತಿಂಮಧೂಪತಿಃ। ಯಶಸ್ವೀತುಲವೇಂ
11. ದ್ರೇಷು ಯದೋಃಕೃಷ್ಣ ಇವಾನ್ವಯೇ। ತತೋಭೂದ್ಬುಕ್ಕಮಾಜಾನಿರೀಶ್ವರಕ್ಷಿತಿಪಾ
12. ಲಕಃ। ಅತ್ರಾಸಮಗುಣಭ್ರಂಶಂಮೌಲಿರತ್ನಂ ಮಹೀಭುಜಾಂ। ಸರಸಾದುದ ಭೂತ್ತ
13. ಸ್ಮಾನ್ನರಸಾವನಿಪಾಲಕಃ। ದೇವಕೀ ನಂದನಾತ್ಕಾಮೋದೇವಕೀನಂದನಾದಿ
14. ವ। ವಿವಿಧಸುಕೃತೋದ್ದಾಮೇ ರಾಮೇಶ್ವರ ಪ್ರಮುಖೇಮುಹುರ್ಮುದಿತ ಹೃದಯಸ್ಥಾ
15. ನೇ ಸ್ನಾನಂವ್ಯಧತ್ತಯಥಾವಿಧಿ ಬುಧಪರಿವೃತೋಃ ನಾನಾದಾನಾನಿ ಯೋಭುವಿಷೋ
16. ಡಶತ್ರಿಭುವನ ಜನೋದ್ಗೀತಂ ಸ್ಫೀತಂಯಶಃ ಪುನರುಕ್ತಯನ್। ಕಾವೇರೀ ಮಾ
17. ಶುಬಧ್ವಾ ಬಹಲ ಜಲರಯಾಂ ತಾಂವಿಲಂಘ್ಯೈವಶತ್ರುಂ ಜೀವಗ್ರಾಹಂ ಗೃಹೀತ್ವಾಸ

18. ಮಿತಿಭುಜಬಲಾತ್ತಂಚರಾಜ್ಯಂ ತದೀಯಂ ಕೃತ್ವಾ ಶ್ರೀ ರಂಗಪೂರ್ವಂಶದಪಿನಿಜವ
19. ಶೇ ಪಟ್ಟಣಂ ಯೋಬಭಾಸೇ । ಕೀರ್ತಿಸ್ತಂಭಂ ನಿಖಾಯತ್ರಿಭುವನ ಭವನ ಸ್ತೂಯ ಮಾನಾಪ
20. ದಾನಃ । ಚೇರಂ ಚೋಲಂಚ ಪಾ[ಂ]ಡ್ಯಂ ತಮಪಿಚ ಮಧುರಾವಲ್ಲಭಂ ಮಾನಭೂಷಂ ವೀರ್ಯೋದ
21. ಗ್ರಂತುರುಷ್ಕಂಗಜಪತಿ ನೃಪತಿಂಚಾಪಿಜಿತ್ವಾತದಾನ್ಯಾನ್ । ಆಗಂಗಾ ತೀ
22. ರಲಂಕಾ ಪ್ರಥಮಚರಮ ಭೂಭೃತ್ತಟಾಂತಂ ನಿತಾಂತಂಖ್ಯಾತಃ ಕ್ಷೋಣೀಪತೀ
23. ನಾಂಸ್ರಜಮಿವ ಶಿರಸಾಂಶಾಸನಂಯೋ ಬಭಾಸೀತ್ । ತಿಪ್ಪಾಜೀ ನಾಗಲಾದೇವ್ಯೋ[ಃ]
24. ಕೌಸಲ್ಯಾ ಶ್ರೀ ಸುಮಿತ್ರಯೋಃ। ದೇವ್ಯೋರಿವೆನ್ನಸಿಂಹೇಂದ್ರಾತ್ತಸ್ಮಾತ್ಪಙ್ಕ್ತಿರಥಾದಿವ
25. ವೀರೌವಿನಯಿ ನೌ ರಾಮಲಕ್ಷ್ಮಣಾವಿವನಂದನೌ। ಜಾತೌ ವೀರನೃಸಿಂಹೇಂದ್ರ
26. ಕೃಷ್ಣರಾಯಮಹೀಪತೀ । ರಂಗಕ್ಷಿತೀನ್ದ್ರಾಚ್ಯುತ ದೇವರಾಯೌ ರಕ್ಷಾಧುರೀಣಾ

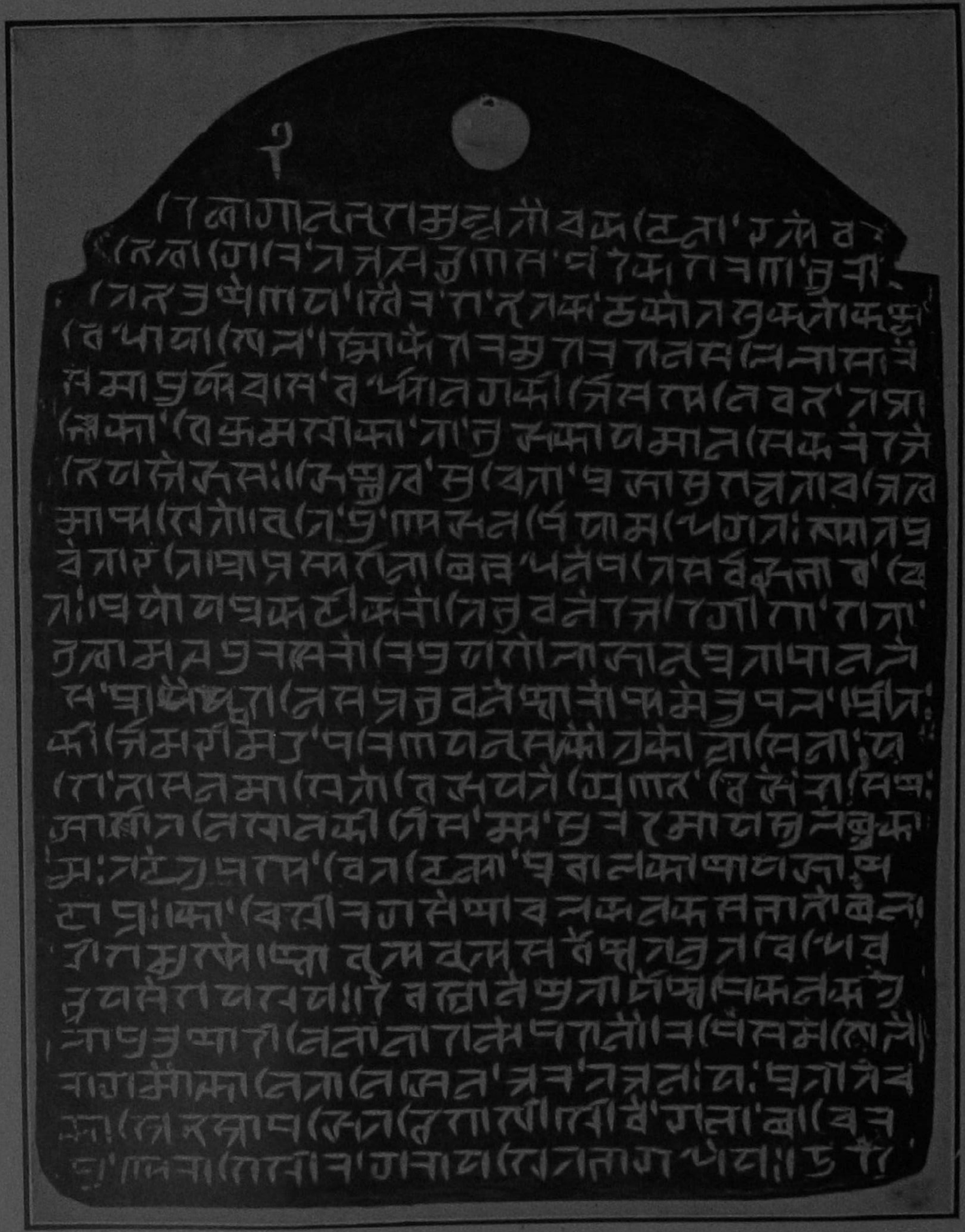
II A. 27. ವಿವರಾಮಕೃಷ್ಣೌ । ಓಬಾಂಬಿಕಾಯಾಂನರಸಕ್ಷಿತೀಂದ್ರಾದುಧಾವ ಭೂತಾ
28. ನ್ಮರಗೇನ್ದ್ರಸಾರೌ। ವೀರ ಶ್ರೀ ನಾರಸಿಂಹಸ್ಸ ವಿಜಯ ನಗರೇ ರತ್ನಸಿಂಹಾ
29. ಸನಸ್ಥಃ ಕೀರ್ತ್ಯಾ ನೀತ್ಯಾ ನಿರಸ್ಯನ್ನೃಗನಳನಹುಷಾನಪ್ಯವನ್ಯಾಮಥಾನ್ಯಾ
30. ನ್ । ಆಸೇತೋರಾಸುಮೇರೋರವನಿಸುರನುತಃಸ್ವೈರ ಮಾಚೋದಯಾದ್ರೇ । ರಾಪಾಶ್ಚಾ
31. [ತ್ಯಾ] ಚಲಾಂತಾದ ಖಿಲಹೃದಯ ಮಾವರ್ಜ್ಯ ರಾಜ್ಯಂ ಶಶಾಸ । ನಾನಾದಾನಾನ್ಯಕಾ
32. ರ್ಷೀತ್ಕನಕ ಸದಸಿಯಃ ಶ್ರೀ ವಿರೂಪಾಕ್ಷದೇವಸ್ಥಾನೇ ಶ್ರೀ ಕಾಲಹಸ್ತೀಶಿತು
33. ರಪಿನಗರೇ ವೇಂಕಟಾದ್ರೌಚಕಾಂಚ್ಯಾಂ ಶ್ರೀ ಶೈಲೇಶೋಣ ಶೈಲೇಮಹತಿ ಹರಿಹ
34. ರೇ ಹೋಬಲೇ ಸಂಗಮೇಚ । ಶ್ರೀ ರಂಗೇಕುಂಭಘೋಣೇ ಹತತಮಸಿ ಮಹಾನಂದಿತೀ
35. ರ್ಥೇನಿವೃತ್ತೌ । ಗೋಕರ್ಣೇರಾಮಸೇತೌ ಜಗತಿ ತ ದಿತರೇಶ್ವಪ್ಯಶೇಷೇಷುಪು
36. ಣ್ಯಸ್ಥಾನೇಷ್ವಾರಬ್ಧನಾನಾ ವಿಧ ಬಹಳ ಮಹಾದಾನವಾರಿ ಪ್ರವಾಹ್ಯೈಃ ॥ ಯ
37. ಸ್ಯೋದಂಚತ್ತುರಂಗಃ ಪ್ರಕರ ಖುರರಜಃ ಶುಷ್ಯದಂಭೋಧ ಮಘ್ನಕ್ಷ್ಮಾ
38. ಭೃತ್ಪಾಕ್ಷಚ್ಛಿದೋದ್ಯತ್ಕುಲಿಶ ಧರೋತ್ಕಂಠಿತಾ ಕುಂಠಿತಾಭೂತ್ । ಬ್ರ
39. ಹ್ಮಾಂಡಂ ವಿಶ್ವಚಕ್ರಂ ಘಟಮುದಿತಮಹಾ ಭೂತಕಂ ರತ್ನಧೇನುಂ ಸಪ್ತಾಂಬೋ
40. ಧೀಂಶ್ಚಕಲ್ಪಕ್ಷಿತಿರುಹಲತಿಕೇ ಕಾಂಚನೀಂ ಕಾಮಧೇನುಂ । ಸ್ವರ್ಣಕ್ಷ್ಮಾಂ ಯೋ ಹಿ
41. ರಣ್ಯಾಶ್ವರಥಮಪಿತುಲಾಪೂರುಷಂಗೋಸಹಸ್ರಂ । ಹೇಮಾಶ್ವಂ ಹೇಮಗರ್ಭಂಕ
42. ನಕಕರಿರಥಂಪಂಚಲಾಂಗಲ್ಯ ತಾನೀತ್ । ಪ್ರಾಜ್ಯಂಪ್ರಶಾಸ್ಯನಿರ್ವಿಘ್ನಂರಾ
43. ಜ್ಯಂದ್ಯಾಮಿವಶಾಶಿತುಂ । ತಸ್ಮಿನ್ ಗುಣೀನ ವಿಖ್ಯಾತೇ ಕ್ಷಿತೇ ರಿಂದ್ರೇದಿವಂ
44. ಗತೇ । ತತೋಪ್ಯವಾರ್ಯವೀರ್ಯಶ್ರೀ ಕೃಷ್ಣರಾಯಮಹೀಪತಿಃ । ಬಿಭರ್ತ್ತಿಮ
45. ಣಿಕೇಯೂರನಿರ್ವಿಶೇಷಂ ಮಹೀಂ ಭುಜೇ । ಕೀರ್ತ್ಯಾಯಸ್ಯಸಮಂತತಃ ಪ್ರಶ್ರ
46. ತಯಾವಿಶ್ವಂರು ಚೈಕ್ಯಂವ್ರಜೇ । ದಿತ್ಯಾಶಂಕ್ಯಪುರಾ ಪುರಾರಿ ರಭವಧ್ಯಾಬಲೇ
47. ಕ್ಷಣಃ ಪ್ರಾಯಶಃ । ಪದ್ಮಾಕ್ಷೋಪಿಚತುರ್ಭುಜೋಜನಿಚತುರ್ವಕ್ತ್ರೋ ಭವತ್ಪದ್ಮ
48. ಭೂಃಕಾಳೀ ಖಡ್ಗಮಧಾದ್ರಮಾಚಕಮಲಂ ವೀಣಾಂಚವಾಣೀಕರೇ । ಶತ್ರೂ
49. ಣಾಂವಾಸಮೇತೇದದತ ಇತಿರುಷಾ ಕಿಂನುಸಪ್ತಾಂಬುರಾಶೀನ್ನಾನಾಸೇನಾ
50. ತ್ತುರಂಗಃತ್ತ್ರುಟಿ ತವಸುಮತೀ ಧೂಲಿಕಾಪಾಲಿಕಾಭಿಃ । ಸಂಶೋಷ್ಯಸ್ವೈರಮೋ
51. ತತ್ಪ್ರತಿನಿಧಿ ಜಲಧಿಶ್ರೇಣಿಕಾಂಯೋವಿಧತ್ತೇ । ಬ್ರಹ್ಮಾಂಡ ಸ್ವರ್ಣಮೇರು [ಪ್ರಮುಖನಿಜ]
52. ಮಹಾದಾನತೋಯೈ ರಮೋಯೈಃ । ಸ್ತುತ್ಯೌದಾರ್ಯಸ್ಸುಧೀಭಿಸ್ಸವಿಜಯ ನಗ
53. ರೇ ರತ್ನಸಿಂಹಾಸನಸ್ಥಃ ಕ್ಷ್ಮಾಪಾಲಾನ್ಕೃಷ್ಣರಾಯಕ್ಷಿತಿಪತಿರಥ
54. ರೀಕೃತ್ಯ ನೀತ್ಯಾನ್ಯಗಾದೀನ್ । ಆಪೂರ್ವಾದ್ರೇರಥಾಸ್ತಕ್ಷಿತಿಧರಿಕ
55. ಟಕಾದಾಚಹೇಮಾಚಲಾಂತಾ । ದಾಸೇತೋರರ್ಥಿಸಾರ್ಥಶ್ರಿಯಮಿಹಬ
56. ಹಲೀಕೃತ್ಯಕೀರ್ತ್ಯಾ ಬಭಾಸೇ । ಕೃತವತಿ ಸುರಲೋಕಂ ಕೃಷ್ಣರಾಯೇ

II B. 57. ನಿಜಾಂಶಂ ತದನು ತದನುಜನ್ಮಾ ಪುಣ್ಯಕರ್ಮಾಚ್ಯುತೇಂದ್ರಃ । ಅಖಿಲಮವನಿ
58. ಲೋಕಂಸ್ವಾಂಶಮೇತ್ಯಾ[ರಿ]ಜೇತಾ ವಿಲಸತಿ ಹರಿಚೇತಾವಿದ್ವದಿಷ್ಟ ಪ್ರದಾತಾ ।
59. ಅಂಭೋದೇನ ನಿಪೀಯಮಾನಸಲಿಲೋಗಸ್ತ್ಯೇನಪೀತೋಝಿತ ಸ್ತಪ್ತೋರಾಘವ
60. ಸಾಯಕಾಗ್ನಿ ಶಿಖಯಾ ಸಂತಪ್ಯಮಾನಃ ಸದಾ। ಅಂತಸ್ಥೈರ್ವಡಬಾಮುಖಾನಲ
61. ಶಿಖಾಜಾಲೈರ್ವಿಶುಷ್ಕೋಧ್ರುವಂಯದ್ದಾನಾಂಬುಪೂನಾಂಬುರಂಬುಧಿರಯಂಪೂರ್ಣಸ್ಸ
62. ಮುದ್ಯೋತತೇ । ಸಮಜನಿನರಪಾಲಃ ಸತ್ಯಧರ್ಮ ಪ್ರತಿಷ್ಠೋ ವಿಜಯನಗರ
63. ರಾಜದ್ರತ್ನಸಿಂಹಾಸನಸ್ಥಃ ನೃಗನಳನಹುಷಾದೀನ್ನೀಚಯನ್ರಾಜನೀ
64. ತ್ಯಾನಿರುಪಮಭುಜವೀರ್ಯೋದಾರ್ಯ ಧೂರಚ್ಯುತೇಂದ್ರಃ । ಕ್ಷಿತಿಪ್ರತಿಷ್ಠಾಪಿ
65. ತಕೀರ್ತಿರ್ದೇಹೇ ಪ್ರಾಪ್ತೇಪದಂ ವೈಷ್ಣ[ವ] ಮಚ್ಯುತೇಂದ್ರೇ । ಅಧ್ಯಾಸ್ಯಭದ್ರಾಸನಮಸ್ಯ
66. ಸೂನುರ್ವೀರೋಬಭೌವೆಂಕಟದೇವರಾಯಃ । ಪ್ರಶಾಸ್ಯರಾಜ್ಯಂಪ್ರಶವಾಸ್ತ್ರರೂಪೇವಿ
67. ದ್ಯುನ್ನಿಧೌವೆಂಕಟರಾಯಭೂಪೇ । ಅಭಾಗಧೇಯಾದ ಚಿರಾತ್ಪ್ರಜಾನಾ ಮಾಖಂಡ
68. ಲಾವಾಸಮಥಾಧಿರೂಢೇ । ತಿಂಮಾಂಬಾವರಗರ್ಭ ಮೌಕ್ತಿಕಮಣೀರಂಗಕ್ಷಿತೀಂ
69. ದ್ರಾತ್ಮಜಃ । ಕ್ಷತ್ರಾಲಂಕರಣೇನ ಪಾಲಿತಮಹಾಕರ್ಣಾಟರಾಜ್ಯಶ್ರಿಯಾ ॥
70. ಶೌರ್ಯೌದಾರ್ಯದಯಾವತಾ ಸ್ವಭಗಿನೀ ಭರ್ತ್ರಾಜಗತ್ರಾಯಿನಾ ರಾಮಕ್ಷ್ಮಾಪತಿನಾ
71. ಪ್ಯಮಾತ್ಯತಿಲಕೈಃಕ್ಲೃಪ್ತಾಭಿಷೇಕಕ್ರಮಃ । ಶ್ರೀ ವಿದ್ಯಾನಗರೀ ಲಲಾಮನಿ ಮ
72. ಹಾಸಾಮ್ರಾಜ್ಯಸಿಂಹಾಸನಂ । ಸಂತಾನದ್ರುರಿವ ಸ್ಫುರನ್ಸುರಗಿರೌ ಸಂಹೃತ್ಯ
73. ವಿದ್ವೇಷಿಣಃ । ಆಸೇತೋರಪಿಚಾಹಿಮಾದ್ರಿರಚಯನ್ರಾಜ್ಞೋನಿಜಾಜ್ಞಾಕರಾನ್ ।
74. ಸರ್ವಾಂಪಾಲಯತೇ ಸದಾಶಿವ ಮಹಾರಾಯಶ್ಚಿರಾಯಕ್ಷಮಾಂ । ವಿಖ್ಯಾತವಿ
75. ಕ್ರಾಂತಿನಯಸ್ಯ ಯಸ್ಯ ಪಟ್ಟಾಭಿಷೇಕಂ ನಿಯತಂಪ್ರಜಾನಾಂ । ಆನಂದಬಾಷ್ಪೈರ
76. ಭಿಷಿಚ್ಯಮಾನಾ ದೇವೀಪದಂ ದರ್ಶಯತೇಧರಿತ್ರೀ । ಗೋತ್ರೋದ್ಧಾರ ವಿಶಾರದಂ
77. ಕುವಲಯಾಪೀಡಾಪಹಾರೋದ್ಧುರಂ ಸತ್ಯಾಯತ್ತಮತಿಂಸಮಸ್ತಸುಮನಸ್ತೋ
78. ಮಾವನ್ಯೈಕಾಯನಂ । ಸಂಜಾತಸ್ಮೃತಿ ಧೂರ ಚಿಂಸವಿಜಯಂಸಂನಂದಕ ಶ್ರೀ
79. ಧರಂ ಯಂ ಶಂಸಂತಿ ಯಶೋದಯಾಂಚಿತಗುಣಂ ಕೃಷ್ಣಾವತಾರಂ ಬುಧಾಃ । ವಿಖ್ಯಾ
80. ತಂ ಬಹುಭೋಗಶೃಂಗವಿಭವೈರುದ್ದಾಮದಾನೋದ್ಧುರಂ ಧರ್ಮೇಣಸ್ಮೃತಿಮಾ
81. ತ್ರತೋಪಿ ಭುವನೇದಕ್ಷಂ ಪ್ರಜಾರಕ್ಷಣೇ । ಪ್ರಾಪ್ತಾಂಯಸ್ಯಧ್ವಜಂ ಭುಜಂಗಮಹಿ
82. ಭೃದ್ದಿಗ್ದಂತಿ ಕೂರ್ಮೋಪಮಂ ಪಾತಿ ಪ್ರತ್ಯಪತಾಕಿಕೇತಿಧರಣೀಜಾ
83. ನಂತು ಸರ್ವೇಜನಾಃ । ಯತ್ಸೇನಾಧೂಳಿಪಾಳೀ ಶಕಮಶಕಶಮುಚ್ಚಾಟನೇ

III A. 84. ಧೂಮರೇಖಾ । ರೋಮಾಲೀಕೀರ್ತಿವ ಧ್ವಾಯಿವಭುವನಮಿದಂ ಸರ್ವಮಂತ
85. ರ್ವಹಂತ್ಯಾಃ । ವೇಣೀ ನಾಣೀಯಸೀವ ಪ್ರಕಟಿತ ವಿಹೃತೇರ್ವೀರಲಕ್ಷ್ಮ್ಯಾ
86. ರಣಾಗ್ರೇ । ಶಾಂತ್ಯೈ ಜೀಮೂತಪಙ್ಕ್ತಿಃಕಿಲಶಕಲಖಲಸ್ತೋಮ ದಾವಾನಲಾ
87. ನಾಂ ತುಂಗಾಮೇವದಯಾಂ ಪದಾಂಬುಜ ಯುಗಂ ಶೋಣಂಚ ಕೃಷ್ಣಾಂತನುಂ । ರಕ್ತಾನೀ
88. ಲಶಿತಾಂ ತ್ರಿವೇಣೀಮನಘಾಂ ವೀಕ್ಷಾಂ ಗಿರಂ ನರ್ಮದಾಂ ತೀರ್ಥಾನೀತಿಸಮಾವ
89. ಹತ್ಯವಯವೈಃ ಶೇಷಾದ್ರಿವಾಸೀ ವಿಭುಃ ಪ್ರಾಯೋಯಸ್ಯ ವಿಶೇಷ ಭಕ್ತಿಮುದಿ
90. ತಃ ಪಟ್ಟಾಭಿಷೇಕ ಶ್ರಿಯೇ । ವೋಷಧಿಪತ್ಯುಮಾಯಿತ ಗಂಡಸ್ತೋಷಣ ರೂಪಚಿ
91. ತಾಸಮಕಾಂಡಃ । ಭಾಷಗೆತಪ್ಪುವ ರಾಯರಗಂಡಃ ಪೋಷಣನಿರ್ಭರಭೂನ
92. ವಖಂಡಃ । ರಾಜಾಧಿರಾಜ ಬಿರುದೋ ರಾಜರಾಜ ಸಮಾಂಹತಿಃ । ಸ್ವಾರಾ
93. ಜ[ರಾಜ]ಮಾನ ಶ್ರೀಶ್ರೀರಾಜ ಪರಮೇಶ್ವರಃ । ಮೂರು ರಾಯರ ಗಂಡಾಂಕೋ ಮೇರು
94. ಲಂಪಿಯಶೋಧರಃ । ಶರಣಾಗತ ಮಂದಾರಃ ಪರರಾಯ ಭಯಂಕರಃ । ಕರ
95. ದಾಖಿಲ ಭೂಪಾಲಃ ಪರದಾರಸಹೋದರಃ । ಹಿಂದುರಾಯಸುರತ್ರಾಣಯಿಂದು



1. YASYANUR COPPER PLATE GRANT OF SADASIVARAYA.
(No. 2—p. 132.)



2. VENKATESAPURA COPPER PLATE GRANT OF SRIRANGARAYA I.
(No. 3—p. 147.)

96. ವಂಶಶಿಖಾಮಣಿಃ । ಅರೀಭಗಂಡ ಬೇರುಂಡೋ ಹರಿಭಕ್ತಿಸುಧಾನಿಧಿಃ । ವ
97. ರ್ದ್ಧಮಾನಾಪದಾನ ಶ್ರೀರರ್ದ್ಧನಾರೀನಟೇಶ್ವರಃ । ಇತ್ಯಾದಿ ಬಿರುದೈರ್ಮಂಡಿತ ತ್ಯಾ
98. ನಿತ್ಯಮಭಿಷ್ಟುತಃ । ಕಾಂಭೋಜಭೋಜ ಕಾಳಿಂಗಕರಹಾಟಾದಿಪಾರ್ಥಿವೈಃ ।
99. ಸೌವಿದಲ್ಲಂ ಪದಂಪ್ರಾಪ್ತೈಃಸಂದರ್ಶಿತ ನೃಪೋಪದಃ । ಸೋಯಂನೀತಿವಿಶಾರ
100. ದಃ ಸುರತರುಸ್ಪರ್ಧಾಲ ವಿಶ್ರಾಣನಃ ಸರ್ವೋರ್ವೀಶನತಃ ಸದಾಶಿವಮ
101. ಹಾರಾಯಕ್ಷಮಾನಾಯಕಃ । ಬಾಹಾವಂಗದ ನಿರ್ವಿಶೇಷ ಮಖಿಲಾಂ ಸರ್ವಂ
102. ಸಹಾ ಮುದ್ವಹನ್ವಿದ್ವತ್ತ್ರಾಣಪರಾಯಣೋವಿ ಜಯತೇ ವೀರಪ್ರತಾಪೋನ್ನ
103. ತಃ ॥ ಅಶ್ವಾನೇಕಪವೇದೇಂದು ಗಣಿತೇ ಶಕವತ್ಸರೇ । ವರ್ಷೇ ಶ್ರೀಕ್ರೋಧನಾ
104. ಭಿಖ್ಯೇಮಾಸೆ ಮಾಘ ಇತಿಶ್ರುತೇ । ಪಕ್ಷೇ ವಲಕ್ಷೇ ಪುಣ್ಯಾಯಾಂದ್ವಾದಶ್ಯಾಂಭೃ
105. ಗು ವಾಸರೇ । ತುಂಗಭದ್ರಾನದೀತೀರೇ ವಿಟ್ಠಲೇಶ್ವರ ಸಂನಿಧೌ । ಶ್ರೀವತ್ಸಾ
106. ನ್ವಯ ದುಗ್ಧಾಬ್ಧಿಪೂರ್ಣಚಂದ್ರಾಯ ಧೂಷ್ಣವೇ । ವರಾಪಸ್ತಂಬಸೂತ್ರಾಯ ವಸುಧಾಮ
107. ರಮಂತ್ರಿಣೇ । ಯಶಸ್ವಿನೇಯಜುಶ್ಯಾಖಾಧ್ಯಾಯಿನೇಭಿಷ್ಟುದಾಯಿನೇ । ಪ್ರಪೇದುಷೇ
108. ವೇದಮಾರ್ಗ ಪ್ರತಿಷ್ಠಾಚಾರ್ಯ ವರ್ಯತಾಂ । ವಿಖ್ಯಾತೋಭಯ ವೇದಾಂತಾಚಾರ್ಯವರ್ಯಾ
109. ಯ ಧೀಮತೇ । ವಿಶಿಷ್ಯನಿಜಶಿಷ್ಯಾಣಾಂ ಶ್ರೀಭಾಷ್ಯಾರ್ಥೋಪದೇಶಿನೇ । ವೈಷ್ಣ
110. ವಾಗಮಸಿದ್ಧಾನ್ತವೇದಿನೇಜಿತವಾದಿನೇ । ರಾಮಾನುಜಮತಾರಾಮಸೀಮಾ

III B. 111. ಕೇಳಿಶುಕಾತ್ಮನೇ । ಊರ್ಧ್ವಪುಂಡ್ರಂ ದಧಾನಾಯವದನಾಬ್ಜ ಕೃತಸ್ಥಿ
112. ತೇಃವಾಗ್ದೇವ್ಯಾನಿಗಮಪ್ಯಾಜೋದಸ್ತಾಂಗುಲಿ ಯುಗಪ್ರಥಂ । ಸಂಧೃತಾಕ್ಷೇಪಸು
113. ರಭಿಚರಿ[ತ] ವ್ರಜಶೋಭಿನೇ । ಸಚ್ಚಕ್ರನಂದಕಾಯ ಶ್ರೀಸಹಾಯಾಪರಮೂರ್ತ್ತಯೇ । ಕಾ
114. ವ್ಯೇಃಶ್ರಾವ್ಯೇನವರಸೋಧ್ಯಾಟಕೇನಾಟಕೇಪಿಚ । ಗದ್ಯೇಹೃದ್ಯೇಸ್ಮೃತೌಚಾಪಿ ಗಾಢಾಂ
115. ಪ್ರೌಢಿಮುಪೇಯುಷೇ । ರಾಜನ್ಯಕೋಟಿ ಕೌಟೀರರತ್ನ ಪೀಠಾಂಶ್ಚಿತಾಂಪ್ರಯೇ । ಷಡ್ದರ್ಶ
116. ನೀಕಮಲಿನೀ ಸಮುಲ್ಲಾಸವಿವಸ್ವತೇ । ಔದಾರ್ಯೇರ್ಯಮಜಾತಾಯ ಶೌರ್ಯೇ ಶೌ
117. ರಿಸುತಾತ್ಮನೇ । ನಾಸತ್ಯಾಧಿಕರೂಪಾಯನಾಳೀಕಾಕ್ಷಾಂಪ್ರಿಚೇತಸೇ । ಶ್ರು
118. ತ್ಯರ್ಥಾನ್ಪ್ರಕಟೀಕರ್ತುಮತ್ಯರ್ಥಾ ನಿಮಿಷಾತ್ಮನೇ । ಪ್ರಣಮದ್ಭೂಭೃದಾಧಾರ
119. ಪಾರಕಾರುಣ್ಯಶಾಲಿನೇ । ಕ್ಷಮಾಭರಸಮುದ್ಧಾರ ಕ್ಷಮಾನುಪಮಮೂರ್ತ್ತಯೇ
120. ಹಿರಣ್ಯದಾನ ಸಂತುಷ್ಟವರೇಣ್ಯ ಬುಧಸಂಸದೇ । ಮಹಾಬಲಿಯಯಾಯತ್ತ ವೃತ್ತ
121. ಯೇ ಪುಣ್ಯಕೀರ್ತ್ತಯೇ । ದುರವಾಪತಪೋಧೈರ್ಯದೂರೀಕೃತಮಹಾಬ್ಧಯೇ । ಸಮಸ್ತ
122. ರಕ್ಷೋಪಾಯೇನ ನಿರಸ್ತಜಗದಾಪದೇ । ಖರಾಂಶುತನಯಾಸೇಧಿಕರವೈ
123. ಭವಶಾಲಿನೇ । ಸತ್ಯಾನುರಕ್ತ ಮನಸೇ ಸಾರ್ವಭಾವನ ಮೂರ್ತ್ತಯೆ । ಅಶೇಷಾನ
124. ಸುರಾರಾತೀರವ ತಾರಾನ್ವಿವೃಣ್ವತೇ । ಕೃತಾಂಹಸ್ತ (ಸ್ತಿ)ಗಿರೀಶೇನ ನಲ್ಲಾರಾ
125. ಚಾರ್ಯತಾಮಪಿ । ಶೇಷಾದ್ರೀಶಾರ್ಪಿತಂ ಚಕ್ರವರ್ತ್ಯಾಚಾರ್ಯತ್ವಮೇಯುಷಃ । ಶ್ರೀ
126. ತಿರುಪ್ಪತ್ತಿರುಪ್ಪುಟ್ಟೂರ್ಗ್ರಾ ಮಾಲಂಕಾರ ತೇಜಸಃ । ಶ್ರೀಮನಲ್ಲಾನ್ ಚಕ್ರವರ್ತ್ತಿ
127. ಚಿತ್ತಯಾರ್ಯ್ಯಸ್ಯಸೂನವೆ । ಶೇಷಾಯನರವೇ ಶಾಖಶೃತಿಸಂಜಾತದೃಷ್ಟ
128. ಯೇ । ಶೇಷಾದ್ರ್ಯಾಚಾರ್ಯವರ್ಯಾಯಶಿಕ್ಷಿ ತಾಂತರವೈರಿಣೇ । ಜಗತ್ಖ್ಯಾತ
129. ಜಯಂಕೊಂಡಚೋಳಮಂಡಲವಾಸಿನಂ ಪಡವೀಡು ಮಹಾರಾಜ್ಯೇಪ್ರಾಜ್ಯೇ
130. ವಾಸವಮುಪಾಶ್ರಿತಂ । ಪಡುವೂರ್ಕೋಟ್ಟಕಾಂತಸ್ಥಂ ಪಿರಿಂದಿಮಿಲನಾಡು
131. ಗಂ । ಕಲವೆಪ್ಪತ್ತುಕೇವಂತ ವಾಸಿಸೀಮ್ನಿಚ ವಿಶ್ರುತಂ । ಗ್ರಾಮಕಾಚ್ಚ
132. ಕುಮೂಡೂರು ನಾಮಕಾದಪಿ ವಿಶ್ರುತಾತ್ । ಕೀಲಪ್ಪಾಕಾಭಿಧಗ್ರಾಮಾತ್ಪ್ರಾ
133. ಚೀಮಾಶಾಮುಪಾಶ್ರಿತಂ । ಶ್ರೀಪೆರುಂಕಾಮನಲ್ಲೂ ರೋಕ್ಷೀರನದ್ಯಾಶ್ಚದ
134. ಕ್ಷಿಣಂ । ಗ್ರಾಮಾದ್ವಲವನೂರಾಖ್ಯಾತ್ಪಶ್ಚಿ ಮಾಯಾಂದಿಶಿಸ್ಥಿತಂ । ಶೆರು

135. ಪ್ವೂತ್ತೂರ್ರರುಂಪಾಕ ನಾಮಗಾ ಮದ್ವಯೋತ್ತರಂ । ಶ್ರೀಮತ್ಕೃಷ್ಣಾ ಪುರಾಭಿ ಖ್ಯಾ
136. ಮಪರಾಂಸಮುಪಾಶ್ರಿತಂ । ಶಿತ್ತಿಲಪ್ಪಾಕನಾಮ್ನಾ ಚ ಗ್ರಾಮಕೇಣಸಮ

IV A. 137. ನ್ವಿತಂ । ಯಸ್ಯನೂರಾಹ್ವಯಂ ಗ್ರಾಮಂಸರ್ವಸಸ್ಯೋಪಶೋಭಿತಂ ಸರ್ವಮಾನ್ಯಂ
138. ಚತುಸ್ಸೀಮಾಸಂಯುತಂ ಚಸಮಂತತಃ । ನಿಧಿನಿಕ್ಷೇಪಪಾಷಾಣ
139. ಸಿದ್ಧಸಾದ್ಧ್ಯಜಲಾನ್ವಿತಂ । ಅಕ್ಷಿಣ್ಯಾಗಾಮಿ ಸಂಯುಕ್ತಮೇಕಭೋಗ್ಯಂಸ
140. ಭೂರುಹಂ । ವಾಪೀಕೂಪತಟಾಕೈಶ್ಚಕಶ್ಚ್ಚಾರಾಮೈಶ್ಚಸಂಯುತಂ । ಪುತ್ರಪೌ
141. ತ್ರಾದಿಭಿರ್ಭೋಗ್ಯಂ ಕ್ರಮಾದಾಚಂದ್ರತಾರಕಂ । ದಾನಾಧಮನವಿಕ್ರೀತಿ ಯೋ
142. ಗ್ಯಂವಿನಿಮಯೋಚಿತಂ ॥ ಶೀತಾಂಶೋರ್ವಂಶರತ್ನಂ ಸಮಜನಿ ನೃಪತಿರ್ನಂ
143. ದನಾಮಾಥಜಜ್ಞೆ ತತ್ಸಂತತ್ಯಾಂ ಚಲಿಕ್ಕಕ್ಷಿತಿಪತಿ ರಥವತ್ತತ್ಕುಲೇ
144. ವಿಜ್ಜಲೇನ್ದ್ರಃ । ತದ್ವಂಶಂ ಸೋಮಿದೇವೋ ಲಘುಕೃತವಿಮತಾತ್ಸಪ್ತದುರ್ಗಾ
145. ಪಹರ್ತಾ । ಪೌತ್ರಸ್ತಸ್ಯಾರ್ರವೀಟೀಪುರಪತಿರಭವತ್ಪಿನ್ನಮ ಕ್ಷೋಣಿ
146. ಪಾಲಃ । ಭೂಕಲ್ಪಶಾಖೀಪ್ರಥಿತಾರ್ರವೀಟಿಬುಕ್ಕಕ್ಷಮಾಪೋಭವದಸ್ಯ
147. ಸೂನುಃ । ಬಲ್ಲಾಂಬಿಕಾತಸ್ಯಬಭೂವ ಪತ್ನೀ ಪುರಂದರಸ್ಯೇವಪುರಂದರ
148. ನ್ಯಾ । ಅಸ್ಮಾದಶೇಷಭುವನಾವನ ವಾರಿಜಾಕ್ಷಾಶ್ಚ್ಛೃಂಗಾರರಾಜವದ [ಜಾ] ಯಾ
149. ತ ರಾಮರಾಜಃ । ಲಕ್ಷ್ಮೀಸಮಾನಚರಿತಾ ಲಲನಾಮತಲ್ಲೀ ಲಕ್ಕಾಂಬಿ
150. ಕಾರತಿರಿವಾಜನಿತಸ್ಯದೇವೀ । ತಸ್ಯಾಧಿಕೈಸ್ಸಮಭವತ್ತನಯಸ್ತ್ರ
151. ಪೋಭಿಶ್ಶ್ರೀರಂಗರಾಜ ನೃಪತಿ ಶ್ಶಶಿವಂಶದೀಪಃ । ಆಸಂಜ್ವಲತ್ಸು
152. ಭುಜಧಾಮಸುಯಸ್ಯ ಚಿತ್ರಂ ನೇತ್ರಾಣಿ ವೈರಿಸುದೃಶಾಂಚ ನಿರಂಜನಾ
153. ನಿ । ಸತೀಂತಿರುಮಲಾಂಬಿಕಾಂ ಚರಿತ ಲೀಲಯಾರುಂಧತೀಪ್ರಥಾ
154. ಮಪಿತಿತಿಕ್ಷಯಾವಸುಮತೀ ಯಶೋರುಂಧತೀಂ । ಹಿಮಾಂಶುರಿವರೋ
155. ಹಿಣೀಂ ಹೃದಯಹಾರಿಣೀಂ ಸದ್ಗುಣೈರವೋದತಸಧರ್ಮಿಣೀ ಮಯಾಮ
156. ವಾಪ್ಯ ವೀರಾಗ್ರಣೀಃ । ಸ್ವೈರಂಸುದೃಗ್ಬರಣ ಜಾತಸುಚಿಸ್ಸುವೃತ್ತಸ್ವಾಲೋ
157. ಕದೂರಿತ ತಮಾತ್ತನ ಯಸ್ತದೀಯಃ । ಅತ್ರಾಸವೃತ್ತಿರವ ದಾತಗು
158. ಣಾನುವರ್ತ್ತಿನೀ ಶ್ರೀರಾಮರಾಜ ನರಪಾಲ ಮಣಿಸ್ಸಮಿಂಧೇ । ಯಸ್ಮಿ
159. ನ್ಪ್ರಶಾಸತಿ ಮಹೀಂ ಜಗದೇಕವೀರೇ ಭಂಗೋನದೀಷು ಪತಗೇಷುಚಪ
160. ಕ್ಷಪಾತಃ । ವಲ್ಲೀಷುಪಲ್ಲವರುಚಿರ್ವನಿತಾರತೇಷುನೀವೀ ವಿಮೋ
161. ಚನಮಭೂನ್ನಿಯತಂಪ್ರಜಾನಾಂ । ಸತ್ಯಾನುರಕ್ತೇರಿದರಾವಹೇ ಸ್ಮಿ
162. ನ್ಸನ್ನಂದಕೇ ಸಂಭೃತಸರ್ವಲೋಕೇ । ಶ್ರೀರಾಮ ರಾಜೇಶ್ರಿತಸತ್ವ

IV B. 163. ಶೌರ್ಯೈಶೌರೇಃಪದಂ ಶಾಶ್ವತಮಭ್ಯುಪೇತೇ । ತದನುಭುವಮಶೇಷಾಂಪಾ
164. ಲಯನ್ರಾಜನೀತ್ಯಾ ತಪನತನಯ ಜೇತಾದಾನರೀತ್ಯಾಮಹತ್ಯಾ । ಭರತಮಹಿ
165. ತ [ಭೂಮಾ] ಭಾತಿತಸ್ಯಾನುಜನ್ಮಾ ವರ ತಿರುಮಲರಾಜಸ್ಸಾಹಿತೀಭೋಜರಾಜಃ ।
166. ಸ್ವೈರಂ ಸಂಹೃತಕಂಟಕೌಘಸುಕೃತೋತ್ಕೃಷ್ಟಂ ವಿಧಾಯಾಖಿಲಂ ಭೂಕೇದಾರ
167. ಮುದಾರದಾನ ಸಲಿಲಾಸಾರೈಸ್ಸಮಾಪೂರ್ಯಚ । ಸಂವರ್ಧ್ಯಾನಘಕೀರ್ತ್ತಿಸಸ್ಯ
168. ನಿವಹಂತತ್ಪಾಲಿಕಾಂ ವಿಕ್ರಮಃ । ಶ್ರೀಕಾಂತಾಂ ಭುಜಕಾಯಮಾನ ಶಿಖರೇ
169. ಧತ್ತೇಹಿ ಯಸ್ತೇಜಸಾ ॥ ಗಾಢಂವರ್ದ್ಧಿತಬಲ್ಯರಿ ಸ್ಥಿರಪದಪ್ರಸ್ತಾವಿಕೋ
170. ಧ್ಗ್ರೀಪಿಕಾಪಶ್ಚಾದುಂನತಿ ಮದ್ಗಿರೀಶಶಿರಸಿ ಪ್ರಾಪ್ತಪ್ರತಿಷ್ಠಾಸ
171. ದಾ । ರೂಪೌದಾರ್ಯಪರಾಕ್ರಮೈಸ್ತ್ರಿವಿಧಯಾಗತ್ಯಾಪುನಾತ್ಯನ್ವಹಂ ತ್ರೈಲೋಕ್ಯಂಸ
172. ಹ ಯಸ್ಯಕೀರ್ತ್ತಿರಮರಗಾತ್ರಿಸ್ರೋತಸಾಸ್ಪರ್ದ್ಧಿನೀ । ರೋಮಾಂಚಕಂಪಸ್ಸ್ರಮ
173. ವಾರಿಭಾಜಾಂ ರಣಕ್ಷಮಾಯಾಂ ನಖರಾಂಕಿತಾಂಗಾಃ । ಪರೇವಿರಾಜತ್ಸುರ

174. ತಾರಧೀಯಾ ಬಭೂವುರಾ[ಲ]ಂಬಿತಭೀರುಭಾವಾಃ । ಅಶ್ರಾಂತ ವಿಶ್ರಾಂ(ತ)ಣನಕೀ
175. ರ್ತಿಸಾಮ್ಯಂ ಸುರದ್ರುಮಾಯಸ್ಯ ತುಲಬ್ಧ ಕಾಮಾಃ । ತಜ್ಜೀತಪಸ್ಯಂತಿವಿಯತ್ತ
176. ಚಿನ್ನಾಃ ಪ್ರವಾಳಕಾಷಾಯ ಪಟಾಜಟಾಪ್ತಾಃ । ಯಸ್ಯಾನುಜನ್ಮಾ ವಿಜಯೈಕನ
177. ರ್ಮಾರಾಮಾಭಿರಾಮಾ ತುಲಬಾಹುಧಾಮಾ । ವೀರೋವಿರೇಜೇಭುವಿವೆಂಕಟಾದ್ರಿರಾಜಶ್ರಿ
178. ಯಾನಿರ್ಜಿತರಾಜರಾಜಃ । ಧರ್ಮಮರ್ಮವಿದಸ್ತಸ್ಯಧರಣೀಕಲ್ಪಶಾಖಿನಃ । ಸೋ
179. ಮವಂಶಪ್ರದೀಪಸ್ಯಸೂನೃತಾ ರಾಪಶೋಭಿನಃ । ವಕ್ಷಪ್ರದೇಶೇಮಾಂಧಾತ್ರಾಪೃಥುನಾ
180. ಹ್ಯಂಸದೇಶಯೋಃ । ಆಕೃತಾವಪಿರಾಮೇಣ ಬಾಹ್ವೋರುಕ್ಮಾಂಗದೇನಚ । ಲಕ್ಷ್ಮಣೇನ
181. ಮುಖಾಂಭೋಜೇ ಸ್ವಾಶಯೇ ಹರ್ಷಶೋಭಿನಾ । ಪ್ರತ್ಯಂಗಮಾದಿಭೂಪಾನಾಂ ಪ್ರಕಟೀಕುರ್ವ
182. ತಾಪ್ರಥಾಂ । ಶ್ರೀಮದ್ಬ್ಯೃಘುಪಥಭೂಪಾಲಸಿಂಧು ಶೀತಲಭಾನುನಾ । ಕೃಷ್ಣಪಕ್ಷೋಣಿ
183. ಪಾರೇನಕೃಷ್ಣಪಾದಾಂಬುಜಾಲಿನಾ । ವಿಜ್ಞಾಪಿತಸ್ಯವಿನಯಾದ್ವಿಜ್ಞಾತನಯಸಂ
184. ಪದಃ । ಭೂಯಃ ಕರ್ಣಾಟರಾಜ್ಯ ಶ್ರೀಸ್ತಾಪನಾಚಾರ್ಯವಿಶ್ರುತೇಃ । ಆತ್ರೇಯಗೋತ್ರಾ
185. ಪಾಥೋಜ ಮಾರ್ತಾಂಡಸ್ಯಮನಸ್ವಿನಃ । ಅಂತೆಂಬವರಗಂಡಸ್ಯ ಸಿಂಧ್ವಂತಂಕ್ಷಿತಿರ
186. ಕ್ಷಿಣಃ । ವರ್ಣಿತಯಶಸಾಂ ನಾನಾವರ್ಣ ಶ್ರೀಮಂಡಲೀಕಗಂಡಸ್ಯ । ಯೇಬಿ
187. ರುದುರಾಯರಾಹುತ ವೇಶ್ಯೈಕಭುಜಂಗಬಿರುದಧರಿತಸ್ಯ । ವಿಖ್ಯಾ
188. ತಬಿರುದಮಂನಿಯ ವಿಭಾಲಲೀಲಸ್ಯ । ವಿಜಯಶ್ರೀಲಕ್ಷ್ಮ್ಯಾವಿ
189. ಶ್ವಂಭರಾಧೃತಿಸ್ಫುಟ ವಿಶ್ರುತಧರಣೀವರಾಹ ಬಿರುದಸ್ಯ । ಕರ್ಯಾ

V A. 190. ಣಪುರನಾಥಾಯ ಕಲ್ಯಾಣಗುಣಸಂಪದಃ । ವೆಂಗತ್ರಿಭುವನೀಮಲ್ಲಲಿಂಗಸ್ಥಿ
191. ರಯಶೋನಿಧೇಃ । ಶ್ರೀಮತ್ತಿರುಮಲಕ್ಷ್ಮಾಪ ಶೇಖರಸ್ಯದಯಾಂಬುಧೇಃ । ವಿಕ್ರಮೌ
192. ದಾರ್ಯಶೀಲಸ್ಯ ವಿಜ್ಞಪ್ತಿಮನುಪಾಲಯನ್ । ಪರೀತಃಪ್ರಯತ್ತೈಸ್ನಿಗ್ಧೈಃಪುರೋಹಿತ
193. ಪುರೋಗಮೈಃ । ವಿವಿಧೈರ್ವಿಬುಧೈಶ್ಶ್ರೌತಪಥಿಕೈರಧಿ ಕೈರ್ಗಿರಾ । ಸದಾಶಿವಮಹಾ
194. ರಾಯೋಗುರವೇ ಗುಣಶಾಲಿನೇ । ಸಹಿರಣ್ಯಪಯೋಧಾರಾಪೂರ್ವಕಂದತ್ತವಾನ್ ಮುದಾ ॥
195. ಸರಸಸದಾಶಿವರಾಯಕ್ಷಿತಿಪತಿವರ್ಯಸ್ಯಕೀರ್ತಿಧುರ್ಯಸ್ಯ । ಶಾಸನ
196. ಮಿದಂಶರಾಸನ ದಾಶರಥೇರಮಿತಹೇಮದಾನರತೇಃ । ಮೃದುಪದಮಿ
197. (ಮಿ)ತಿ ತಾಮ್ರಶಾಸನಾರ್ಥಂ ಮಹಿತಸದಾಶಿವರಾಯ ಶಾಸನೇನ । ಅಭಣ
198. ದನುಗುಣಂ ವಚೋಮಹಿಮ್ನಾ ಸರಸತರೇಣ ಸಭಾಪತಿಸ್ವಯಂಭೂಃ । ಸದಾ
199. ಶಿವಮಹಾರಾಯ ಶಾಸನಾದ್ವೀರಣಾತ್ಮನಃ (ಜಃ) । ತ್ವಷ್ಟಾಶ್ರೀಗಣಪಾಚಾರ್ಯೋ ವ್ಯ
200. ಲಿಖತ್ತಾಮ್ರಶಾಸನಂ । ದಾನಪಾಲನ ಯೋರ್ಮಧ್ಯೇದಾನಾಚ್ಛ್ರೇಯೋನುಪಾಲನಂ । ದಾ
201. ನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಯುತಂಪದಂ । ಸ್ವದತ್ತಾದ್ವಿಗುಣಂ ಪುಣ್ಯಂ
202. ಪರದತ್ತಾನುಪಾಲನಂ । ಪರದತ್ತಾಪಹಾರೇಣಸ್ವದತ್ತಂ ನಿಷ್ಫಲಂಭವೇ
203. ತ್ । ಸ್ವದತ್ತಾಂಪರದತ್ತಾಂವಾ ಯೋಹರೇತ ವಸುಂಧರಾ । ಷಷ್ಟಿರ್ವರ್ಷಸ
204. ಹಸ್ರಾಣಿ ವಿಷ್ಠಾಯಾಂ ಜಾಯತೇಕ್ರಿಮಿಃ । ಏಕೈವಭಗಿನೀಲೋಕೇ ಸರ್ವೇಷಾ
205. ಮೇವಭೂಭುಜಾಂ । ನಭೋಜ್ಯಾನಕರ ಗ್ರಾಹ್ಯಾ ವಿಪ್ರದತ್ತಾ ವಸುಂಧರಾ । ಸಾಮಾ
206. ನ್ಯೋಯಂ ಧರ್ಮಸೇತು ನೃ(ರ್)ಪಾಣಾಂಕಾಲೇಕಾಲೇಪಾಲನೀಯೋ ಭವದ್ಭಿಸ್ಸರ್ವಾ
207. ನೇತಾನ್ಭಾವಿನಃ ಪಾರ್ಥಿವೇಂದ್ರಾನ್ಭೂಯೋಭೂಯೋ ಯಾಚತೇರಾಮಚಂದ್ರಃ ॥ ಶ್ರೀ ॥
208. ಶ್ರೀ ವಿರೂಪಾಕ್ಷ

I A. 209. ಶ್ಯಾಮಾಕಾಮುಕ ಧಾಮ ನಿರ್ಮಲ ಯಶಸ್ತೋಮಾಯ ಹೇಮಾಚಲಸ್ತೋಮಾವಾ
210. ಸಹೃದೇ ದುರಾಸದ ತಪೋಭೂಮಾಬ್ಧಿ ಸೀಮಾಭುವೇ । ರಾಮಾರಾಧನ ಮಾನ
211. ಸಾಯ ರಚಿತಾರಾಮಾಯ ಕಾಮಾಧಿಕ ಕ್ಷೇಮಾಪಾದನ ತತ್ಪರಾಯ ವಿದು
212. ಷಾಂ ರಾಮಾನುಜಾಯಾಂಜಲಿಃ ॥

Text in Devanagari Characters.

I. B. 1 श्रीगणाधिपतयेनमः । नमस्तुंगशिरश्चुंबिचन्द्रचाम
2 रचारवे । त्रैलोक्य नगरारंभमूलस्तंभाय शंभवे । हरेर्ली
3 लावराहस्य दंष्ट्रादंडस्स पातु वः । हेमाद्रिकलशा यत्र धात्री
4 च्छत्रश्रियं दधौ । कल्याणायास्तु तद्धाम प्रत्यूहतिमिरापहं य
5 द्गजोप्यगजोद्भूतं हरिणापि च पूज्यते । अस्ति क्षीरमयाद्देवै र्म
6 थ्यमानान्महांबुधेः । नवनीतमिवोद्भूतमपनीततमोमहः ॥
7 तस्यासीत्तनयस्तपोभिरतुलैरन्वर्थनामा बुधः । पुण्यैरस्यपुरू
8 रवा भुजबलैरायुर्द्विषां निघ्नतः । तस्यायुर्नहुषोस्य तस्य परुषो
9 युद्धे ययाति [ः] क्षितौ । ख्यातस्तस्य तु तुर्वसुर्वसुनिभः श्रीदेवयानी
10 पतेः । तद्वंशे देवकीजानिर्दिदीपेतिमभूपतिः । यशस्वी तुलवें
11 द्रेषु यदोः कृष्णइवान्वये । ततोभूद्बुक्कमाजानिरीश्वरक्षितिपा
12 लकः । अत्रासमगुणभ्रंशंमौलिरत्नं महीभुजां । सरसादुदभूत्त
13 स्मान्नरसावनिपालकः । देवकीनंदनात्कामो देवकीनंदनादि
14 व । विविधसुकृतोद्दामे रामेश्वरप्रमुखे मुहुर्मुदितहृदयस्था
15 ने स्नानं व्यधत्त यथाविधि बुधपरिवृतो नानादानानि यो भुवि षो
16 डश त्रिभुवनजनोद्गीतं स्फीतं यशः पुनरुक्तयन् कावेरीमा
17 शुबध्वा बहलजलरयां तां विलंघ्यैव शत्रुं जीवग्राहं गृहीत्वा स
18 मिति भुजबलात्तंचराज्यं तदीयं कृत्वा श्रीरंगपूर्वं तदपि निजव
19 शे पट्टणं यो बभासे । कीर्तिस्तंभं निखाय त्रिभुवनभवनस्तूयमानाप
20 दानः । चेरं चोलं च पांड्यं तमपि च मधुरावल्लभं मानभूषं वीर्योद
21 ग्रं तुरुष्कं गजपतिनृपतिं चापिजित्वा तदान्यान् । आगंगाती
22 रलंकाप्रथमचरमभूभृत्तटांतं नितांतं ख्यातः क्षोणीपती
23 नां स्रजमिव शिरशां शासनं यो बभानीत्[1] । तिप्पाजीनागलादेव्यो [ः]
24 कौसल्याश्रीसुमित्रयोः देव्योरिवनृसिंहेंद्रात्तस्मात्पङ्किरथादिव
25 वीरौ विनयिनौ रामलक्ष्मणाविवनंदनौ । जातौ वीरनृसिंहेंद्र
26 कृष्णरायमहीपती । रंगक्षितींद्राच्युतदेवरायौ रक्षाधुरीणा

II. A. 27 विव रामकृष्णौ । ओबांबिकायां नरसक्षितींद्रादुभावभूता
28 (न्) मुर गेन्द्रसारौ । वीरश्रीनारसिंहस्सविजयनगरे रत्नसिंहा
29 सनस्थः कीर्त्या नील्या निरस्यन्नृगनळनहुषानप्यवन्यामथान्या
30 न् । आसेतोरासुमेरोरवनिसुरनुतः स्वैरमाचोदयाद्रे । रापाश्चा
31 [त्या] चलांतादखिलहृदयमावर्ज्य राज्यं शशास । नानादानान्यका
32 र्षीत्कनकसदसि यः श्रीविरूपाक्षदेवस्थाने श्रीकालहस्तीशितु
33 रपि नगरे वेंकटाद्रौ च कांच्यां श्रीशैले शोणशैले महतिहरिह
34 रेहोबले संगमे च । श्रीरंगे कुंभघोणे हततमसि महानंदिती
35 र्थे निवृत्तौ । गोकर्णे रामसेतौ जगति तदितरेश्वप्यशेषेषु[2]पु

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[1] Read—व्यतानीत्.

[2] Read—ष्वप्यशेषेषु.

36 ण्यस्थानेष्वारब्धनानाविधबहळमहादानवारिप्रवाहैः । य
37 स्योदंचत्तुरंग(ः)प्रकरखुररजःशुष्यदंभोधमघ्न[1]क्ष्मा
38 भृत्पक्षच्छिदोद्यत्तरकुलिशधरोत्कंठिता कुंठिताभूत् । ब्र
39 ह्मांडं विश्वचक्रं घटमुदितमहाभूतकं रत्नधेनुं सप्तांबो
40 धींश्च कल्पक्षितिरुहलतिके कांचनीं कामधेनुं स्वर्णक्ष्मां यो हि
41 रण्याश्वरथमपि तुलापूरुषं गोसहस्रं । हेमाश्वं हेमगर्भं क
42 नककरिरथं पंचलांगल्यतानीत् । प्राज्यं प्रशास्य निर्विघ्नं रा
43 ज्यं द्यामिवशाशितुं । तस्मिन्गुणेन विख्याते क्षितेरिन्द्रे दिवं
44 गते । ततोप्यवार्यवीर्य श्रीकृष्णरायमहीपतिः । बिभर्ति म
45 णिकेयूरानिर्विशेषं महीं भुजे । कीर्त्या यस्य समन्ततः प्रश्रृ
46 तया विश्वं रुचैक्यंव्रजे । दित्याशंक्य पुरा पुरारिरभवद्भाले
47 क्षणः प्रायशः । पद्माक्षोपि चतुर्भुजोजनि चतुर्वक्त्रो भवत्पद्म
48 भूः काळी खड्गमधाद्रमा च कमलं वीणां च वाणी करे । शत्रू
49 णां वासमेते ददत इति रुषा किंनु सप्तांबुरासीन्नानासेना
50 त्तुरंगःत्तृटित[2]वसुमतीधूलिकापालिकाभिः । संशोष्य स्वैरमे
51 तत्प्रतिनिधिजलधिश्रेणिकां यो विधत्ते । ब्रह्मांडस्वर्णमेरु [प्रमुखानिज]
52 महादानतोयैरमेयैः । स्तुत्यौदार्यस्सुधीभिःसविजयनग
53 रे रत्नसिंहासनस्थः क्ष्मापालन्कृष्णरायक्षितिपतिरध
54 रीकृत्यनीत्यान्नृगादीन् । आपूर्वाद्रेरथास्तक्षितिधरिक[3]
55 टकादाचहेमाचलांता । दासेतोरर्थिसार्थश्रियमिह ब
56 हलीकृत्य कीर्त्या बभासे । कृतवति सुरलोकं कृष्णराये

II. B. 57 निजांशं तदनु तदनुजन्मापुण्यकर्माच्युतेंद्रः । अखिलमवनि
58 लोकं स्वांशमेत्यारिजेता विलसति हरिचेता विद्वदिष्टप्रदाता
59 अंभोदेन निपीयमानसलिलोगस्त्येनपीतोज्झित स्तप्तोराघव
60 सायकाग्निशिखया संतप्यमानः सदा । अंतस्थैर्वडबामुखानल
61 शिखाजालैर्विशुष्कोध्धुवं यद्दानांबुधनांबु रंबुधिरयं पूर्णस्स
62 मुद्योतते । समजनि नरपालः सत्यधर्मप्रतिष्ठो विजयनगर
63 राजद्रत्नसिंहासनस्थः नृगनळनहुषादीन्नीचयन्राजनी
64 त्या निरुपमभुजवीर्योदार्यभू[4] रच्युतेंद्रः । क्षितिप्रतिष्ठापि
65 तकीर्त्तिंदेहे प्राप्ते पदं वैष्ण [व] मच्युतेंद्रे । अध्यास्य भद्रासनमस्य
66 सू नु र्वीरो बभौ वेंकटदेवरायः प्रशा।स्य राज्यं प्रशवास्त्र[5]रूपे वि
67 द्वान्निधौ वेंकटरायभूपे । अभागधेयादचिरात्प्रजानामाखंड
68 लावासमथाधिरूढे । तिंमांबावरगर्भमौक्तिकमणी रंगक्षितीं
69 द्रात्मजः । क्षत्रालंकरणेन पालितमहाकर्णाटराज्यश्रिया ॥

70 शौर्यौदार्यदयावता स्वभगिनीभर्त्रा जगत्रायिना । रामक्ष्मापतिना
71 प्यमात्यतिलकैः क्लृप्ताभिषेकक्रमः । श्रीविद्यानगरीललामनि म

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[1] Read—शुष्यदंबोधिमग्न.

[2] Read—तुरंगतृटित.

[3] Read—क्षितिधर.

[4] Read—वर्यौदार्यभू.

[5] Read—प्रसवास्त्र.

72 हासाम्राज्यसिंहासनं। संतानद्रुरिव स्फुरन्सुरगिरौ संहृत्य
73 विद्वेषिणः। आसेतोरपि चाहिमाद्रि रचयन्नाज्ञोनिजाज्ञाकरान्।
74 सर्वां पालयते सदाशिवमहारायश्चिराय क्षमां। विख्यातवि
75 क्रान्तिनयस्य यस्य पट्टाभिषेकं नियतं प्रजानां। आनंदवाष्पैर
76 भिषिच्यमाना देवीपदं दर्शयते धरित्री। गोत्रोद्धारविशारदं
77 कुवलयापीडापहारोद्धुरं सत्यायत्तमतिं समस्तसुमनस्तो
78 मावनैकायनं। संजातस्मृतिभूरुचिं सविजयं संनंदकश्री
79 भरं यं शंसंति यशोदयांचितगुणं कृष्णावतारं बुधाः विख्या
80 तं बहुभोगश्रृंगाविभवैरुद्दामदानोद्धुरं धर्मेण स्मृतिमा
81 न्नतोपि भुवने दक्षं प्रजारक्षणे। प्राप्तां यस्य भुजं भुजंगमहि
82 भृद्दिग्दंतिकूर्मोपमं। पातिव्रत्यपताकिकेति धरणीं जा
83 नंतु सर्वे जनाः। यत्सेनाधूळिपाळीशकमशकशमुच्चाटने

III. A. 84 धूमरेखा। रोमाली कीर्तिवध्वा यिव भुवनमिदं सर्वमंत
85 र्वहंत्याः। वेणी नाणीयसीव प्रकटितविहृते वीरलक्ष्म्या
86 रणाग्रे शांन्त्यै जीमूतपाङ्क्तिः किल शकलखलस्तोमदावानला
87 नां तुंगामेव दयां पदांबुजयुगं शोणं च कृष्णां तनुं। रक्तानी
88 लशितां त्रिवेणिमनघां वीक्षां गिरं नमदां तीर्थानीति समाव
89 हत्यवयवैः शेषाद्रिवासी विभुः प्रायो यस्य विशेषभक्तिमुदि
90 तः पट्टाभिषेकश्रिये। वोषधिपत्यु[प]मायितगंडस्तोषणरूपाजि
91 तासमकांडः। भाषगे[1]तप्पुवरायरगंडः पोषणनिर्भरभून
92 वखंडः। राजाधिराजविरुदो राजराजसमांहतिः। स्वारा
93 ज[राज]मानश्री श्रीराजपरमेश्वरः। मूरूरायरगांडांको[2]मेरु
94 लंघियशोभरः। शरणागतमंदारः पररायभयंकरः। कर
95 दाखिलभूपालः परदारसहोदरः। हिंदुरायसुरत्राण यिंदु
96 वंशशिखामणिः। अरीभगंडभेरुंडो हारिभक्तिसुधानिधिः। व
97 र्द्धमानापदानश्री रर्द्धनारीनटेश्वरः। इत्यादिबिरुदै र्वंदितल्या
98 नित्यमभिष्टुतः। कांभोजभोजकाळिंगकरहाटादिपार्थिवैः।
99 सौविदल्लंपदं प्राप्तैः संदर्शितनृपोपदः। सोयं नीतिविशार
100 दः सुरतरुस्फद्धालविश्राणनः सर्वोर्वीशनतः सदाशिवम
101 हारायक्ष्मानायकः। बाहावंगदनिर्विशेषमखिलां सर्वं
102 सहामुद्वहन्विद्वत्राणपरायणो विजयते वीरप्रतापोन्न
103 तः॥ अश्वानेकपवेदेंदुगणिते शकवत्सरे। वर्षे श्रीक्रोधना
104 भिख्ये मासे माघइतिश्रुते। पक्षे वलक्षे पुण्यायां द्वादश्यां भृ
105 गुवासरे। तुंगभद्रानदीतीरे विठ्ठलेश्वरसंनिधौ। श्रीवत्सा
106 न्वयदुग्द्धाब्धिपूर्णचंद्रायभूष्णवे। वरापस्तंभसूत्राय वसुधाम
107 रमांत्रिणे यशस्विने यजुश्शाखाध्यायिने भीष्ट दायिने प्रपेदुषे
108 वेदमार्गप्रतिष्ठाचार्यवर्यतां। विख्यातोभयवेदांताचार्यवर्या

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[1] Read—भाषेगे.

[2] Read—गंडांको.

109 य धीमते । विशिष्य निजशिष्याणां श्रीभाष्यार्थोपदेशिने । वैष्ण
110 वागमसिद्धांतवेदिने जितवादिने । रामानुजमतारामसीमा
III. B. 111 केळिशुकात्मने । ऊर्ध्वपुंड्रं दधानाय वदनाब्जकृतस्थि
112 तेः । वाग्देव्या निगमव्याख्योदस्तांगुलियुगप्रभं । संभृताशेषसु
113 रभिचरि[त]व्रजशोभिने । सच्चक्रनंदकाय श्रीसहायापरमूर्त्तये । का
114 व्ये श्राव्ये नवरसोदघाटके नाटके पिच । गद्ये हृद्ये स्मृतौ चापि गाढां
115 प्रौढिमुपेयुषे । राजन्यकोटिकोटीररत्नपीठांचितांघ्रये । षड्दर्श
116 नीकमलिनीसमुल्लासविवस्वते । औदार्यैर्यमजाताय शौर्यैशौ
117 रिसुतात्मने । नासत्याधिकरूपाय नाळीकाक्षांघ्रिचेतसे । श्रु
118 त्यर्थान्प्रकटीकर्त्तुमत्यर्थानिमिषात्मने । प्रणमद्भूभृदाधार
119 पारकारुण्यशालिने । क्षमाभरसमुद्धारक्षमानुपममूर्त्तये
120 हिरण्यदानसंतुष्टवरेण्यबुधसंसदे । महाबलिययायत्तवृत्त
121 ये पुण्यकीर्त्तये । दुरवापतपोधैर्यदूरीकृतमहाब्धये । समस्त
122 रक्षोपायेन निरस्तजगदापदे । खरांशुतनयासेधिकरवै
123 भवशालिने । सत्यानुरक्तमनसेसार्वभावनमूर्त्तये । अशेषानु [1]
124 सुराराातिरवतारान्विवृण्वते । कृतांहस्त [2]गिरीशेन नल्लारा
125 चार्यतामपि । शेषाद्रीशार्पितं चक्रवर्त्याचार्यत्वमेयुषः । श्री
126 तिरुप्पत्तिरुप्पुद्दू ग्रामालंकारतेजसः । श्रीमनल्लान्चक्रवर्त्ति
127 चित्तयार्य्यस्य सूनवे । शेषायनरवेशाय श्रुतिसंजातदृष्ट
128 ये । शेषाद्र्याचार्य्यवर्याय शिक्षितांतरवैरिणे ॥ जगत्खयात
129 जयंकोंडचोळमंडलवासिनं । पडवीडुमहाराज्ये प्राज्ये
130 वासमुपाश्रितं । पडूवूर्कोटकांतस्थं पिरिंदिमिलिनाडु
131 गं । कलवेप्पत्तुके वंतवासिसीम्नि च विश्रुतं । ग्रामकाच्च
132 कुमूड्रुनामकादपि विश्रुतात् । कीलप्पाकाभिधग्रामात्प्रा
133 चमाशामुपाश्रितं । श्रीपेरुंकामनल्लूरो क्षीरनद्याश्च द
134 क्षिणं । ग्रामाद्वळवनूराख्या त्पश्चिमायां दिशि स्थितं । शेरु
135 प्पूत्तूर्ररुंपाकनाम ग्रामद्वयोत्तरं । श्रीमत्कृष्णापुराभिख्या
136 मपरां समुपाश्रितं । शित्तिलप्पाकनाम्ना च ग्रामकेण सम
IV. A. 137 न्वितं । यस्यनूराहवयं ग्रामं सर्वसस्योपशोभितं । सर्वमान्यं
138 चतुस्सीमासंयुतं च समंततः । निधिनिक्षेपपाषाण
139 सिद्धसाध्यजलान्वितं अक्षिण्यागामिसंयुक्तमेकभोग्यं स
140 भूरुहं । वापीकूपतटाकैश्च कच्छारामैश्च संयुतं पुत्रपौ
141 त्रादिभिर्भोग्यं क्रमादाचंद्रतारकं दानाधमनविक्रीतियो
142 ग्यं विनिमयोचितं॥ शीतांशोर्वंशरत्नं समजनि नृपतिर्नं
143 दनामाथ जज्ञे तत्संतत्यां चलिकक्षितिपतिरभवत्त त्कुले
144 विज्जलेंद्रः । तद्वंशे सोमिदेवोलमकृत विमतात्सप्तदुर्गा
145 पहर्ता । पौत्रस्तस्यारर्वीटीपुरपतिरभवात्पिन्नमक्षोणि

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[1] Read—अशेषानसुराराते.

[2] Read—हस्ति.

146 पालः। भूकल्पशाखी प्रथितार्ववीटि बुक्कक्ष्मापो भवदस्य
147 सूनुः। बल्लांबिका तस्य बभूव पत्नी पुरंदरस्येव पुरंदर
148 न्या। अस्मादशेषभुवनावनवारिजाक्षा श्च्छृंगारराजवद[जा]या[1]
149 त रामराजः। लक्ष्मीसमानचरिता ललनामतल्ली लक्कांबि
150 का रतिरिवाजनि तस्य देवी। तस्याधिकैस्समभवत्तनयस्त
151 पोभि श्श्रीरंगराजनृपतिश्शशिवंशदीपः। आसं ज्वलत्सु
152 भुजधामसु यस्य चित्रं नेत्राणि वैरिसुदृशां च निरंजना
153 नि। सतीं तिरुमलांबिकां चरितलीलयारुंधतीप्रथा
154 मपि तितिक्षया वसुमतीयशोरुंधतीं। हिमांशुरिव रो
155 हिणीं हृदयहारिणीं सद्गुणै रमोदतसधर्मिणी मयाम[2]
156 वाप्य वीराग्रणीः। स्वैरं सुदृग्भरणजातसुचिस्सुवृत्तस्वालो
157 कदूरिततमात्त[3]नयस्तदीयः। अत्रासवृत्तिरवदातगु
158 णानुवर्त्ती श्रीरामराजनरपालमणिस्समिंधे। यस्मि
159 न्प्रशासति महीं जगदेकवीरे भंगो नदीषु पतगेषु च प
160 क्षपातः। वल्लीषु पल्लवरुचि र्वनितारतेषु नीवीविमो
161 चनमभून्नियतं प्रजानां। सत्यानुरक्ते रिदरावहे स्मि
162 न्संन्नंदके संभृतसर्वलोके। श्रीरामराजे श्रितसत्व

IV. B. 163 शौर्य्ये शौरेःपदं शाश्वतमभ्युपेते। तदनुभुवमशेषां पा
164 लयन्राजनीत्या तपनतनयजेता दानरीत्या महत्या। भरतमहि
165 त[भूमा] भाति तस्यानुजन्मा वरतिरुमलराज स्साहितीभोजराजः
166 स्वैरं संहृतकंटकौघसुकृतोत्कृष्टं विधायाखिलं भूकेदार
167 मुदारदानसलिलासारैस्समापूर्यच। संवर्ध्यानघकीर्त्तिसस्य
168 निवहं तत्पालिकांविक्रमः। श्रीकांतां भुजकायमानशिखरे
169 धत्ते हि यस्तेजसा॥ गाढं वर्द्धितबल्यरिस्थिरपदप्रस्ताविको
170 द्रीविका पश्चादुंनतिमद्भिर्शिशिरासि प्राप्तप्रतिष्ठा स
171 दा। रूपौदार्यपराक्रमै स्त्रिविधया गत्या पुनात्यन्वहं त्रैलोक्यं स
172 ह यस्य कीर्त्तिरमला त्रिस्रोतसा स्पर्द्धिनी। रोमांच कंपस्रम
173 वारिभाजां रणक्षमायां नखरांकितांगाः। परे विराजत्सुर
174 तारदीयाः बभूवुरा[ल] वितभीरुभावाः। अश्रांतविश्रां[त]णनकी
175 र्त्तिसाम्यं सुरद्रुमा यस्य तु लब्धुकामाः। तटे तपस्यंति वियत्त
176 टिन्याःप्रवाळकाषायपटाजटाप्ताः। यस्यानुजन्माविजयैकन
177 र्मा रामाभिरामा तुलबाहुधामा। वीरो विरेजे भुवि वेंकटाद्रि राजाश्रि
178 यानिर्जितराजराजः। धर्ममर्मविदस्तस्य धरणीकल्पशाखिनः। सो
179 मवंशप्रदीपस्य सूनृतालापशोभिनः। वक्षप्रदेशे मांधात्रा पृथुना
180 हंसदेशयोः। आकृतावपि रामेण बाह्वो रुक्मांगदेन च। लक्ष्मणेन
181 मुखांभोजे स्वाशये हर्षशोभिनां। प्रत्यंगमादिभूपानां प्रकटीकुर्व
182 ता प्रथां। श्रीमद्वैयपभूपालसिंधुशीतलभानुना। कृष्णपक्षोणि

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[1] Read—दजायत.

[2] Read—मय.

[3] Read—गोत्र.

183 पालेन कृष्णपादांबुजालिना। विज्ञापितस्य विनयाद्विज्ञातनयसं
184 पदः। भूयः कर्णाटराज्यश्रीस्थापनाचार्यविश्रुतेः। आत्रेयगोत्रा[1]
185 पाथोज मार्तांडस्य मनस्विनः। अंतेंबवरगंडस्य सिध्वंतं क्षितिर
186 क्षिणः वर्णितयशसां नानावर्णश्रीमंडलीकगंडस्य। येवि
187 रुदुरायराहुतवेश्यैकभुजंगविरुदभरितस्य। विख्या
188 तविरुदमंनियविभाललीलस्य विजयश्रीलक्ष्म्या वि
189 श्वंभराभृतिस्फुटविश्रुतधरणीवराहविरुदस्य। कल्या

V. A. 190 णपुरनाथाय कल्याणगुणसंपदः। वेंगत्रिभुवनी मल्लिंगस्थि
191 रयशोनिधेः। श्रीमत्तिरुमलक्ष्मापशेखरस्य दयांबुधेः। विक्रमौ
192 दार्यशीलस्य विज्ञप्तिमनुपालयन्। परीतः प्रयतै स्निग्द्धैः पुरोहित
193 पुरोगमैः। विविधै र्विबुधै श्श्रौतपाथिकै रधिकैर्गिरा। सदाशिवमहा
194 रायो गुरवे गुणशालिने। सहिरण्यपयोधारापूर्वकं दत्तवान्मुदा
195 सरससदाशिवरायक्षितिपतिवर्यस्य कीर्त्तिधुर्यस्य। शासन
196 मिदं शरासनदाशरथे रमितहेमदानरतेः। मृदुपदमि
197 (मि)ति ताम्रशासनार्थं महितसदाशिवराय शासनेन। अभण
198 दनुगुणं वचोमहिम्ना सरसतरेण सभापतिस्स्वयंभूः सदा
199 शिव महारायशासनाद्वीरिणात्मनः(जः)। त्वष्टा श्रीगणपाचार्योव्य
200 लिख त्ताम्रशासनं। दानपालनयोर्मध्ये दानाच्छ्रेयोनुपालनं। दा
201 नात्स्वर्गमवाप्नोति पालनादच्युतं पदं। स्वदत्ताद्विगुणं पुण्यं
202 परदत्तानुपालनं। परदत्तापहारेण स्वदत्तं निष्फलं भवे
203 त्। स्वदत्तां परदत्तां वा यो हरेत वसुंधरा। षष्टिर्वर्षस
204 हस्राणि विष्टायां जायते क्रिमिः। एकैव भगिनी लोके सर्वेषा
205 मेव भूभुजां। न भोज्या न करग्राह्या विप्रदत्ता वसुंधरा। समा
206 न्योयं धर्मसेतुनृ पाणां काले काले पालनीयो भवद्भिस्सर्वा
207 नेता न्भाविनः पार्थिवेंद्रा। न्भूयो भूयो याचते रामचंद्रः ॥ श्री ॥
208 श्रीविरूपाक्ष

I. A. 209 श्यामाकामुकधामनिर्मलयशस्तोमाय हेमाचलस्तोमावा
210 सहृदे दुरासदतपोभूमाब्धिसीमाभुवे। रामाराधनमान
211 साय रचितारामाय कामाधिकक्षेमापादनतत्पराय विदु
212 षां रामानुजायांजलिः ॥

TRANSLATION.

Lines 1-103.

As in the numerous plates of Krishṇarâya and Sadâśivarâya (See E. C. XI, Holalkere Taluk, 94 and 132: E. C. IV, Gundlupet 30, Nagamangala 58: E. C. VII Shimoga 1).

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[1] *Vide* foot-note No. 3, on page 140.

Lines 103-105.

In the Śaka year counted by horse, elephant, vedas and moon (1487), in the year named Krôdhana, in the month of Mâgha, in the bright fortnight, on the sacred 12th lunar day, on Friday, on a bank of the river Tungabhadrâ, in the presence of God Viṭṭhalêśvara :—

Lines 106-127.

To the eminent Śêshâdryâchârya, the full moon to the milky ocean of Śrîvatsa family, of the great Âpastamba-sûtra, a counsellor among the Brahmans, possessed of fame, a student of Yajus'-śâkhâ, bestower of desired things, attainer of the position of the establisher of the vedic path, the wise preceptor versed in the ubhaya-vêdânta (Sanskrit Upanishads and Tamil Prabandhas), a good expounder of the meaning of Śrî-bhâshya to his disciples, versed in the Vaishṇava âgama and philosophy, defeater of disputants, a parrot sporting in the garden of Râmânuja's teachings, wearer of the sacred vertical marks (ûrdhvapuṇḍra) resembling the two fingers of Sarasvati dwelling in his mouth, held up as if in the pose of teaching the vedas, who shines on account of his sweet conduct, who is a form of Vishṇu causing happiness to righteous people (there is a pun here on the word sat-chakra-nandaka which means both one who pleases the circle of righteous people and also one who bears the good discus and Nandaka, both of which are held in the hands of Vishṇu) ; who has obtained deep skill in sweet poetry, and in drama full of the nine rasas, and in delightful prose and in smriti, whose feet are worshipped by the jewels of the tops of diadems worn by crores of princes, who is a sun in expanding the lotus the six darśanas, who is a Karṇa in liberality, who is a Kṛishṇa (Śauri-suta) in valour, who is superior to Aśvini in beauty, who is a great angel in explaining Scriptures—Śruti ; whose mind is devoted to Vishṇu, who is a support to the kings who bow before him and who is full of kindness, who is a matchless embodiment of patience in helping others, who pleases eminent learned people by gifts of gold, whose actions are ever dependent on the grace of Vishṇu (Mahâbali), and is possêssed of the glory of virtue, who surpasses the great ocean by his tapas and courage unattainable by others, who removes the affliction of the world by all the ways of succouring, who is possessed of greatness able to restrain with his hand the son of the Sun (Yama), whose mind is devoted to truth, who is worshipped by all ; who praises all the incarnations of Vishṇu, who is possessed of the title of Nallârâchârya bestowed by God Varada of Hastigiri, and the title Chakravartyâchârya bestowed by God Śrînivâsa of Tirupati, who is the son of the illustrious Nallân Chakravarti Chittayârya, an ornament to the village Tiruppattirupuṭṭûr, who is a Śêsha in the form of a man, who has obtained divine wisdom from the scriptures, who has subdued the inner enemies (such as *kâma*, *krôdha*, etc.).

Lines 128-142.

Granted the village named Yasyanûr, called also Kṛishṇâpura together with the village Śittilappâka, situated in the world famous Jayamkoṇḍa-chôḷa-maṇḍala, and Paḍavîḍurâjya and Paḍavûr-kôṭaka and Pirindimilinâḍu, Kalaveppattu and Vanta-vâsi division, to the east of the villages Kumûḍûru and Kîlappâka, to the south of Perunkâma Nallûr and Kshîranadi (Pâlâr), to the west of the village Valavanûr and to the north of Śîrup-Puttûr and Arumpâka, as sarvamânya to be enjoyed by one (êkabhôjya) with all the boundaries noted, with the treasure on the surface, treasure buried, minerals, actualities and possibilities, water springs, imperishables, and futures and trees, wells, ponds, tanks, river banks (kachchha) and gardens, to be enjoyed by sons, grandsons, etc. in perpetuity, with the right of gift, mortgage, sale and exchange.

Lines 142-178.

As in the numerous plates of Tirumalarâya and Venkaṭâdri I.

Lines 178-194.

King Sadâśiva, surrounded by pure and loving purohits and priests, and by learned men, and by men versed in vedic ritual, and by orators, etc., made this gift full of joy and with pouring of water and gift of gold, to the good guru, at the request of the illustrious king Tirumala an ornament to kings, an ocean of mercy, full of valour and generosity, versed in the secrets of dharma, a kalpa tree on earth, a light to Lunar Race, resplendent with good speech, full of courtesy, possessed of fame as re-establisher of the Karṇâṭaka kingdom, a sun to the lotus the Âtreya gôtra, possessed of pure mind, lord over those who say so and so, protector of the earth extending to the ocean, champion over the mandalikas possessed of great fame and belonging to various castes, possessed of the title namely a lover to the courtesans the chiefs and warriors having any titles, champion over the *manneyas* (chiefs) endowed with famous titles, possessor of the great title a boar to the earth on account of his protecting the earth and his victories; lord over Kalyâṇapura, possessor of auspicious qualities, lord of Venga kingdom, a treasure of ever-lasting fame; who (in turn) was requested humbly to make the gift by the chief Kṛishṇapa, sporting in the water of Kṛishna's feet, a moon to the ocean Baiyapa-bhûpâla, a Mândhâta in heart (possessed of riches), a Pṛithu in shoulders, (having broad shoulders), a Râma in bodily form, a Rukmângada (adorned with golden arm-lets) a Lakshmaṇa in the lotus-like face, a Harsha in his good aims (happy in his heart) and thus displaying the greatness of ancient kings in every part of the body :—

Lines 195-200.

The Brahma that is Sabhâpati wrote this copper śâsana full of soft words, with skilful combination of words suiting the context, under the orders of the worshipful king Sadâśiva, great among kings, possessed of great fame, a Dâśarathi in fighting with arrows, and delighter in abundant gifts of gold:

By the orders of Sadâśivarâya, the smith Gaṇapâchârya, son of Vîraṇa engraved this copper śâsana:

Lines 200-207.

Usual imprecatory verses:

Line 208.

Śrî Virûpâksha.

Lines 209-212.

On the back of the first copper plate, a stanza is carved which may be translated as follows:—

I fold my hands to Râmânuja, possessed of great fame pure as the abode of the Lover of Śyâmâ (*viz*: God Kṛishṇa), whose heart is devoted to the Dwellor on the Hêma hill (god Ranga in Hêmagiri or Sûryanârâyaṇa in the mountain range Mêru), who is a bank to the great ocean *viz*: matchless penance, whose mind dwells on the worship of Râma, who has set up gardens, and who is engaged in attending to the wants and welfare of learned men.

Note.

This copper plate sasana consisting of five plates was acquired for the Museum of the Mysore Archæological Department in 1932. The characters are of Nandi Nagari and are generally clear and the language free from faults.

The côpper plate grant gives the usual genealogy of the Tuḷuva and Âravîṭi dynasties of kings in Vijayanagar and records the gift of a village named Yasyanur with a hamlet situated in Jayam-koṇḍa-Chôḷa-maṇḍala and Paḍavîḍurâjya by the king Sadâśivarâya to a Brahman named Śêshâdryâchârya, son of Chittâyârya of the Nallâr-Chakravarti family of the Śrîvaishṇava sect of Brahmans of the Śrîvatsa-gotra at the request of his minister Tirumalarâya, brother of the famous Râmarâya (who died in the battle of Tâḷikôṭe) who again, *viz*., (Tirumalarâya) was influenced in making his request by the chief Kṛishṇapanâyaka son of Bayyapanayka. This chief was perhaps the king of Bêlúr named Krishṇappanâyka and for whom we have the Holenarsipur plates of S' 1484 (E.C.V., Holenarsipur 6). The Nallâr Chakravartis are a family of Śrîvaishṇava Brahmans noted for their orthodoxy and the large following of disciples, Brahmans and non-Brahmans. They were patronised by kings and ministers as early as 1393 (See E. C. IV, Heggadadevankote 112). Some of the attributes applied to the donee are similar to those in the British museum plates of Sadâśiva (E. I. IV. P1).

The titles Nallâr and Chakravarti are said to have been obtained, according to tradition current among this sect in Mysore, from Gods Varadarâja and Venkaṭêśa under the following circumstances. The first was obtained when the founder of the family Varadayârya cremated a dead body of a man found in the river Vêgavati near Kânchi and bearing the marks of conch and discus. The Brahmans of the village, excommunicated him for this but the God Varadarâja of Kânchi spoke to them through a priest "nâṭṭukku pollâr, emakku nallâr" *i.e.*, the people may consider him to be bad but we consider him to be good and from that time the Brahman was highly respected and called Nallân (good). The other title *chakravarti* was obtained by him when he boldly accepted the challenge of the Śaiva party at Tirupati to prove that the presiding deity there, *viz.*, Venkaṭêśa is Vishṇu and not Śiva by mounting on a red-hot iron horse and remaining unscathed. The Śaiva party was defeated and the Chôḷa king of the time is said to have given a decree that the God was to be treated as Vishṇu only. Pleased with the courage and devotion of Varadayârya the God gave him the title Chakravarti (Emperor). From that time he and his descendants are said to be called Nallân-chakravartis.

The date of the plates is given in lines 103-104 as Friday 12th lunar day of the bright half of Mâgha in the year Krôdhana S' 1487 corresponding to 1st February A.D. 1566. By this time the battle of Tâlikôṭe was over. Râmarâya is said to have gone to the region of Vishṇu in line 163 and Tirumalarâya, his brother is called the re-establisher of the Karnâṭaka kingdom in line 184. That Tirumala was all-powerful in the court of Sadâśiva after Tâlikôṭa battle is well-known to history.

Of the places mentioned in the record Vantanâsi is Wandiwash in N. Arcot District. The other villages are near it.

3

Venkaṭeśapura copper grant of the Vijayanagar king Śrîrangarâya I, purchased from the same Mr. Krishnaswamy Aiyangar, Bangalore City. [Plate XXIIIB]

5 Plates: Size 9″×7″ Nandi Nâgari characters: Sanskrit Language.

ಅದೇ ಬೆಂಗಳೂರು ಸಿಟಿಯಲ್ಲಿರುವ ಮ॥ ಕೃಷ್ಣಸ್ವಾಮಯ್ಯಂಗಾರ್ರಲ್ಲಿದ್ದ ಎರಡನೆಯ ತಾಮ್ರಶಾಸನ. ಹಲಗೆಗಳು 5.
ಪ್ರಮಾಣ 9″ × 7″ : ನಂದಿನಾಗರಾಕ್ಷರ : ಕೊನೆಯ 2 ಹಲಗೆಗಳು ಒಡೆದುಹೋಗಿವೆ.

I A. 1. ಶ್ರೀಗಣಾಧಿಪತಯೇನಮಃ । ನಮಸ್ತುಂಗಶಿರಶ್ಚುಂ
2. ಬಿ ಚಂದ್ರಚಾಮರಚಾರವೇ । ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭಂ
3. ಮೂಲಸ್ತಂಭಾಯಶ [ಂ] ಭವೇ । ಹರೇರ್ಲೀಲಾವರಾಹಶ್ಯದಯುಂಷ್ಟ್ರಾ

4. ದಂಡಸಪಾತುವಃ । ಹೇಮಾದ್ರಿಕಲಶಾಯತ್ರಧತ್ರೀಚ್ಛತ್ರಶ್ರೀಯಂ
5. ದಧೌ । ಕಲ್ಯಾಣಾಯಸ್ತುತಧಾಮಪ್ರತ್ಯೂಹತಿಮಿರಾಪಹಂ
6. ಯದ್ಗಜೋಪ್ಯಗಜೋದ್ಭೂತ [ಂ] ಪ [ಂ] ಚಾಸ್ಯೇನಾಪಿಲಾಲಿತಂ ।ಜಯ
7. ತಿಕ್ಷೀರಜಲಧೇರ್ಜಾತಂಸವೇಕ್ಷಣಂ ಹರೇಃ । ಆಲಂಬನಂಚಕೋ
8. ರಾಣಾಂ ಮಮರಾಯುಷ್ಕರಂ ಮಹಃ । ಪೌತ್ರಸ್ತಸ್ಯ ಪುರೂರವಾಬುಧ
9. ಸುತಸ್ತಶ್ಯಾಯುರಶ್ಯಾತ್ಮಜಃ । ಸ್ಸ[ಂ] ಜಜ್ಞೆನಹುಷೋಯಯಾತಿ
10. ರಭವತಶ್ಮಾಚ್ಚಪೂರುಸ್ತತಃ । ತದ್ವಂಸೇಭರತೋ ಬಭೂವನ್ನೃಪತಿ
11. ಸ್ತತ್ಸ [ಂ] ತತೌಶಂತನುಃ । ತತ್ತುರ್ಯ್ಯೇವಿಜಯೋಭಿಮನ್ಯುರುದಭೂತ
12. ಶ್ಮಾಪರೀಕ್ಷಿಸ್ತತಃ । ನಂದಸ್ತಶ್ಯಾಷ್ಟಮೋಭೂತ್ಸಮಜನಿನವ
13. ಮಸ್ತಸ್ಯರಾಜ್ಞಶ್ಚಲಿಕ್ಕಕ್ಷ್ಮಾಪಸ್ತಚಪ್ತಮ ಶ್ರೀಪತಿ ರುಚಿರ
14. ಭವದ್ರಾಜಪೂರ್ವೋನರೇಂದ್ರಃ । ತಶ್ಯಾಶೀದ್ಬಿಜ್ಜಲೇಂದ್ರೋದಶಮಇ
15. ಹನೃಪೋವೀರಹೆಂಮಾಲಿರಾಯಸ್ತಾತಿ ಈಕೋಮುರಾರಾಕೃತವ
16. ತಿರುದಭೂಸ್ತಶ್ಯಮಾಯಾಪುರೀಶಃ । ತತ್ತುರ್ಯ್ಯೇಜನಿತಾತ ಪಿಂನ್ನ
17. ಮಮಹೀಪಾಲೋನಿಜಾಲೋಕನ ಪ್ರಸ್ತ್ರಾಮಿತ್ರಗಣಸ್ತತೋ
18. ಜನಿಹರನ್ದುರ್ಗಾಣಿಸಪ್ತಾಹಿ [ತಾ] ತ್! ಅಹ್ನೈಕೇನಸಸೋಮಿ
19. ದೇವನೃಪತಿಸ್ತಶ್ಯೈವಜಜ್ಞೇಸುತೋ ವೀರೋರಾಪವದೇವ [ರಾ] ಡಿ
20. ತಿ ತತಶ್ರೀಪಿಂನ್ನವೋಭೂನ್ನೃಪಃ । ಆರವೀಟಿನಗರೀವಿಭೋ
21. ರಭೂದಸ್ಯ ಬುಕಧಸ್ಯಬುಕ್ಕಧ [ರ] ಣೀಪತಿಸ್ಸುತಃ । ಯೇನಸಾಳು
22. ವ ನೃಶಿಂಹ್ಯ ರಾಜ್ಯಮಪ್ಯೇಧಮಾನ ಮಹಸಾಸ್ತಿರೀಕೃತಂ ।
23. ಶ್ವಕಾಮಿನೀಶ್ವತನುಕಾಂತಿಭಿರಾಕ್ಷಿಪಂತೀಂಬುಕಾವನೀ

II A. 24. ಪ ತಿಲಕೋಬುಧಕಲ್ಪಶಾಖೀ । ಕಲ್ಯಾಣಿ
25. ನೀಂಕಮಲನಾಥ ಇವಾಬ್ಧಿಕನ್ಯಾಂ ಬಲ್ಲಾಂಬಿಕಾ
26. ಮುದವಹದ್ಬಹುಮಾನ್ಯಸೀಲಾಂ । ಸುತೇವಕಲಶಾಂಬುಧೇಸುರ
27. ಬಿಲಾಶುಗಂಮಾಧವಾತ್ಕುಮಾರ ಮಿವಶಂಕರತ್ಕುಲಮ
28. [ಹೀ] ಧೃತ ಕನ್ಯಕಾ । ಜಯಂತಮಮರ ಪ್ರಭೋರಪಿ ಶಚೀವಬು
29. ಕಾಧಿಪಾ ಚೃತಂಜತಬಲ್ಲಮಾಲಭತರಾಮರಾಜಂಸುತಂ
30. ಸಹಶ್ರೈಸಪ್ತತ್ಯಾಸಹಿತಮಪಿಯ ಶಿಂಧುಜನುಷಾಂ ಸಪಾ
31. ತಶ್ಯಾನೀಕಂ ಸಮಿತಿಭುಜಶೌರ್ಯ್ಯೇಣ ಮಹತಾ । ವಿಜಿತ್ಯಾ
32. ದತ್ತೇಶ್ಮಾದವನಿಗಿರಿದುರ್ಗಂವಿಬುತಯಾ ವಿಧುತೇಂದ್ರಕಾಸ
33. ಪುಡಯು ಮಪಿವಿದ್ರಾವ್ಯಸಹಸಾ । ಕಂದನ [ವೋ] ಲಿದುರ್ಗಮುರುಕಂದ
34. ಲದದ್ಬುದಯೋ ಬಾಹುಬಲಯುನಯೊಭಹುತರೇಣ ವಿಜಿತ್ಯಹ
35. ರೇಃ । ಸನ್ನಿಹಿತಸ್ಯ ತತ್ರಚರಣಾಂಬುಷುಭಕ್ತತಯಾಜ್ಞಾತಿ
36. ಭಿರರ್ಪಿತಂಸುಧ [ಯು] ತಿಶ್ಮನಿಷೇವ್ಯವಿಷಂ । ಶ್ರೀರಾಮ ರಾ
37. ಜ ಕ್ಷಿತಿಪಸ್ಯತಸ್ಯ ಚಿತ್ತಾಮಣೇರರ್ಥಿ ಕದಂಬಕಾನಾಂ ।
38. ಲಕ್ಷ್ಮೀರಿವಾಂಭೋರುಹ ಲೋಚನಸ್ಯ ಲಕಾಂಬಿಕಾಮುಷ್ಯ
39. ಮಹಿಷ್ಯಲಾಸೀತ್ । ತಶ್ಯಾಧಿಕೈಸಮಭವಸ್ತನಯಸ್ತ
40. ಫೋಭಿಶ್ರೀರಂಗರಾಜನೃಪತಿಶಸಿವಂಶಧೀಪಃ । ಆ
41. ಸನ್ಸಮುಲ್ಲಸತಿ ಧಾಮನಯಸ್ಯಚಿತ್ರಂ ನೇತ್ರಾಣಿ ವೈ
42. ರಿಸುದೃಶಾಂಚನಿರಂಜನಾನಿ । ಸತೀಂತಿರುಮಲಾಂಬಿ

43. ಕಾಂಚರಿತಲೀಲಯಾರುಂಧತಿ ಪ್ರಪಾಮಪಿತಿತಿಕ್ಷ
44. ಯಾವಸುಮತೀ ಯಶೋರುಂಧತೀಂ। ಹಿಮಾಂಶುರಿನರೋ
45. ಹಿಣೀಂ ಹೃದಯಹಾರಿಣೀಂಸದ್ಗುಣೈರವೋದತಸಧರ್ಮ್ಮಿ

II B. 46. ಣೀಮಯಮವಾಪ್ಯವೀರಾಗ್ರಣೀಃ। ರಚಿತನಯ
47. ವಿಚಾರಂ ರಾಮರಾಜಂಚಧೀರಂ ವರತಿರುಮಲರಾಯಂ
48. ವೆಂಕಟಾದ್ರಿಕ್ಷಿತೀಶಂ। ಅಜನ [ಯ] ತನಯೇತಾನಾನುಪೂರ್ವ್ಯಾ ಕು
49. ಮಾರಾನಿಹ ತಿರುಮಲದೇವ್ಯಮೇವರಾಜಾ ಮಹಾಜ್ಯಃ। ಸಕ
50. ಲಭುವನರಾತೀನ್ಸಮಿತಿವಿಹತ್ಯಸರಾಮರಾಜವೀರಃ।
51. ಭರತಮನುಭಗೀರಥಾದಿ ರಾಜಪ್ರತಿತ ಯೆಶಾಃ ಪ್ರಶಶಾಸ
52. ಚಕ್ರಮುವ್ಯಾಃ। ವಿತರಣಪರಿಪಾಟೀಂಯಶ್ಯ ವಿದ್ಯಾಧುರೀಣಾಂ
53. ನಖರಮುಖರವೀಣಾ ನಾದಗೀತಾಂನಿಶಂಮ್ಯ। ಅನುಕಲಮ
54. ಯಮವಾಲಾಂಬು ಬಿಂಬಾಪದೇಶಾದಮರನಗರಶಾಖೀ ಲಜ್ಜ
55. ಯಾಮಜ್ಜತೀವ। ವ್ಯರಾಜತ ಶ್ರೀವರವೆಂಕಟಾದ್ರಿ ರಾಜ ಕ್ಷಿ
56. ತೌ ಲಕ್ಷ್ಮಣ ಚಾರುಮೂರ್ತ್ತಿಃ। ಜ್ಯಘೋಷಧೂರೀಕೃತ ಮೇಘನಾದ
57. ಕುರ್ವನ್ಸುಮಿತ್ರಾಶಯ ಹರುರ್ಷಪೋಷಂ। ತ್ರಿಷು ಶ್ರೀರಂಗಕ್ಷ್ಮಾ
58. ಪರಿಬೃಢಕುಮಾರೇಷ್ವಧಿರಣಂ ವಿಜಿತ್ಯಾರಿಕ್ಷ್ಮಾಪಾನ್
59. ಸ್ತಿರುಮಲಮಹಾರಾಯನೃಪತಿಃ। ಮಹೌಜಃಸಂಬ್ರಾಜ್ಯೈ ಸುಮ
60. ತಿರಭಷಿಕ್ತೋನಿರುಪಮೋಪ್ರಶಾಸ್ತ್ಯುರ್ವೀಂ ಸರ್ವಾಮಪಿತಿಸೃ
61. ಷು ಮೂರ್ತಿಷ್ವಿವಹರಿಃ। ಯಶಶ್ವಿನಾಮಗ್ರ ಸರಸ್ಯಯಸ್ಯ
62. ಪಟ್ಟಾಭಿಷೇಕೇಸತಿ ಪಾರ್ಥಿವೇಂದೋಃ। ದಾನಾಂಬುಪೂರೈರಭಿಷಿ
63. ಚ್ಯಮಾನಾ ದೇವೀಪದಂಭೂಮಿರಿಯಂದ್ದಧಾತಿ। ಯಸ್ಯಾತಿಪೌ
64. ಢತೇಜಃ ಸವಿತರಿವಿಮತದ್ವಾಂತಭೇದಿನ್ಯಧೀತೇಕೀರ್ತ್ತಿ
65. ಕ್ಷೀರಾರ್ಣವಾಂತಸ್ಸ್ಪುಟತರ ವಿಕಸತ್ಪುಂಡರೀಕೋಪಮಸ್ಯ।
66. ಶ್ವೇತಚ್ಛತ್ರಸ್ಯ ಮಧ್ಯೇ ಕನಕಕಲಸಿಕಾ ಭಾಸತೇಕರ್ಣಿ
67. ಕಾಭಾ। ತಸ್ಯೇಪಾಂತೇಮರಾಲದ್ವಯಮಿವ ವಿಚಲಚಾಮರದ್ವಂದ್ವ
68. ಮಾಸ್ತೇ ಭೋಗಿತ್ವೇವಿಜಿತೇಪಿಜಿಹ್ಮಗೈತಿವ್ಯಾಧಿರಾಜಂ ಲ
69. ಸದೃತ್ಯತ್ವೇಜಲಸಂಶ್ರಿತಿಕಮಠಂದಾನೇಪಿಮಂದಾ ಇತಿ। ದಿ

III A. 70. ದಿಗ್ನಾಗಾನ್ ಭೃಶಮುನ್ನತೌಚಕರಿನಾಂ ಇತ್ಯೇವ
71. ಹಿತ್ವಾಗಿರಿಂ ತತ್ತತ್ಸದ್ಗುಣ ಸಂಪದೇಕ ಶರಣಂ ಭೂರೀ
72. ತಿಹೆರುಷ್ಣೇಯುಂಶ್ವೈರಂ ಶಂಹೃತಕಂಠಕೋತಸುಕೃತೋತ್ಕೃಷ್ಟಂ
73. ವಿಧಾಯಾಖಿಲಂ। ಕ್ಷ್ಮಾಕೇದಾರ ಮುದಾರದಾನಸಲಿಲಾಸಾರೈ
74. ಸಮಾಪೂರ್ಯ್ಯಚ। ಸಂವರ್ಧ್ಯಾನಗಕೀರ್ತ್ತಿಸಶ್ಯನಿವಹಂ ತಪ್ತಾ
75. ಲಿಕಾಂ ವಿಕ್ರಮಶ್ರೀಕಾಂತಾಂಭುಜ ಕಾಯಮಾನಸಿಕರೇದತ್ತೇ
76. ಹಿಯಸ್ತೇಜಸಃ। ಜಿಷ್ಣುತ್ವಂಸುಚಿತಾಂಪ್ರಜಾಸು ಶನ್ನತಾಚತ್ತಿತ್ವ
77. ಮಾಪ್ಯಶ್ರಿತೋ। ವೃತಿಂಪುಂಣ್ಯಜನರ್ಷಿಯಾಮಧಿಗತಃ ಖ್ಯಾತಪ್ರ
78. ಚೇತಾಇತಿ। ಪ್ರಾಪ್ತಸ್ಪರ್ಶನಾಬಿಭ್ರಧನೇಪತಿಸರ್ವಜ್ಞಭಾವಂಚಿ
79. ತಃ। ಪ್ರಯೋಯಪ್ರಕಟೀಕರೋತಿಭುವನೇದತ್ತದಿಗೀಶಾಂಶತಾಂ
80. ಹತ್ವಾ ಮತ್ರಪುರಸ್ಸರೋರಿಪುಯಶೋರಾಜಾನ್ಪ್ರತಾಪಾನಲೆ
81. ಸಂಪ್ರಾಪ್ಯೈಕ್ಯಮ ಪದಾನಿಸಪ್ತಭುವನೇಷ್ವಾರೋಪ್ಯಮೇರೂಪಲಂ। ಪ್ರೀತಃ

82. ಕೀರ್ತಿಮಈಮದುಂಪರಿಣಯನ್ ಸತ್ಕೃತುಕೋರ್ಲ್ಲಾಸಿನೀಂ ಯ
83. ಶಿಂಹಾಸನಮಾಶ್ರಿತೋ ವಿಜಯತೇಗ್ರಿಣ್ಣಂದ್ವಿಜೇಂದ್ರಾಸಿಷಃ
84. ಆಶ್ರಾರ್ [೦] ತನಿಶ್ರಾನಕೀರ್ತಿಸಂಮ್ಯಂ ಸುರದ್ಯಮಾಯಸ್ತುಲಬ್ಧುಕಾ
85. ಮಃ ತಚೇತುಪಶ್ಯಂ ವಿತಟಿನ್ಯಾಂ ಪ್ರವಾಲಕಾಷಾಯ-ಜಾಷ
86. ಟಾಪ್ತಃ। ಕಾಂಚಿಶ್ರೀರಗಸೇಷಾಚಲ ಕನಕಸಭಾಹೋಬಲಾ
87. ದ್ರೀಶಮುಖ್ಯೇ। ಷ್ವಾವೃತ್ಯವೃತ್ಯ ಸರ್ವೇಷ್ವತನುತವಿಧಿವ
88. ದ್ಭೂಯಸೇಶಯಶ್ರಯಃ। ದೇವಸ್ಥಾನೇಷುತೀರ್ಥೇಷ್ವಪಿಕನಕತು
89. ಲಾಪುರುಷಾದೀನಿ ನಾನಾದಾನ್ಯೇಪದಾನ್ಯೈ ॥ ರಪಿಸಮಖಿಲ್ಯೆ
90. ರಾಗಮೋಕ್ತಾನಿತಾನಿ। ಅನಂತ್ತರಂ ತತ್ತನಃಯಃ ಪ್ರತೀತಚ
91. ಕಾಸ್ತಿಹಸ್ತಾಪಜಿತದ್ವಿಶಾಖೀ। ಶ್ರೀವೆಂಗಲಾಂಬಾಚಿರ
92. ಪುಂಣ್ಯರಾಶಿ ಶ್ರೀರಂಗರಾಯಶ್ರಿತಭಾಗಧೇಯಃ। ಉದ್ಧ

III B. 93. ಗಿರೌಸ್ಥಿತಪರಿವಿಜಿತ್ಯಜದುರ್ಗಮಕೊಂಡ
94. ವೀಡುವಿನಿಕೊಂಡಪುರಾಪ್ರಮುಕಾನ್। ಭೂವಲಯ್ಯೈಕ
95. ರತ್ನಪೆನುಗುಂಪುರೆ ನಿವಹಸನ್ ರಾಜತಿಯಸಮಗ್ರಮ
96. ರಾದಿಮರಾಂಚನತಃ। ಶ್ರೀಧರಣೀರೀವಶೌರೇಶಿಶಿರ
97. ಕುರಶೌರೇ ರೋಹಿಣೀಚಿತ್ರೆ। ದೇವ್ಯೈತ್ರತೇ ವಿಜಯತೇತಿರುಮಲ
98. ದೇವೀಚಯಸ್ಯಕೃಷ್ಣಾಂಬಾ। ಯಥಾವಿಧಿಮಹೀಸುರೋತ್ತಮ
99. ಕೃತಾಭಿಷೇಕೋತ್ಸವೇ ಯದೀಯ್ಯಕರವಾರಿದೇ ಕನಕವ್ರಿಷ್ಟಿದೇ
100. ಸರ್ವತಃ। ಯಶೋಮಯತರಂಗಿಣೀದಿಶದಿಗಂತರೇಜೃಂಬತೆ
101. ಸತಾಂಪ್ರಶಮಿತೋಭವ ಕ್ರುಪಣತೋರುದಾವಾನಲಃ। ದಾನಾಬ
102. ಕಟಕಂಚಕಾಂಚನಮಯೋದತ್ತೇಸದಾಭೋಗಿತಾಂ। ವಾರಾಸಿ
103. ಗಾಂಭೀರ್ಯ್ಯವಿಶೇಷಧುರ್ಯ್ಯಶ್ಚಾರಾಸಿದುರ್ಗೈಃಕವಿಬಾಲವ
104. ರ್ಯ್ಯಃ। ಪರಾಷ್ಟದಿಗ್ರಾಯಮನಃಪ್ರಕಾಮಾಭಯಂಕರ ಶಾರ್ಙ
105. ಧರಾಂತರಾಗಃ। ಹತರಿಪುರನಿವೇಷಾನೋಕಹೋ ಯಾಚ
106. ಕಾನಾಂ। ಹೊಸಭಿರುದರಗಂಡೋರಾಯರಾಹುತ್ತಮಿಂಡಃ। ಮಹಿ
107. ತಚರಿತಧನ್ಯೇಮಂನ್ಯಾಸಾಮುಲಾಧಿಪ್ರಕಟಿತಬಿರು [ದ]
108. ಶ್ರೀಪಾಟಿತಾರಾತಿರೋಕಃ। ಉಭಯದಲಪಿತಾಮಹೋನ
109. ತಾನಾಂಮಭಯತಪ್ತರೊರಿಪೂಣಾಂ। ಅಯಮುವಹಲು ರಾಯ
110. ಮಾನಮದಿತ್ಯಖಿಲನ್ಯೈರಭಿಧಾಯ್ಯಮಾನಧಾಮಾ। ತಾಂಡ
111. ವಿತೋದಯೋ ಬಿರುದಮಂನ್ಯರಗಂಡತಯೋದಂಡಬಲೋತ್ಕಲೇಂ
112. ದ್ರಜಯಪಂಡಿತವೀರಯುತಃ ಚಡ್ಡಿಮಶಾಲಿ ಬಾಹುಬಲದಂ
113. ಡಿತ ವೈರಿಗಣೋಗಂಡರಗೂಲಿ ಮಂನ್ಯಪುಲಮಾನ್ಯಮ
114. ಹಾಬಿರುದಃ। ಸಾರಷೀರರಮಯಾಸಮುಲ್ಲಸನ್ ಅರವೀಟಿ
115. ಪುರಹಾರನಾಯಕಃ। ಕುಂಡಲೀಶ್ವರ ಮಹಾಭುಜಶ್ರಯಂ ನ್ಮಂ

IV A. 116. ಡಲೀಕಧರಣೀವರಾಹತಾಂ। ಅತ್ಯಂಬವರ ಗಂ
117. ಡಾಂಕಸಿಧುತಕ್ಷತಿರಕ್ಷಕಃ। ವೆಂಗತ್ರಿಭುವನೀ ಮಂ
118. ಲ್ಲಸಕ್ಯದಿತಿಕರಾರ್ಜುನಃ। ಉರಿಗೋಲಸುರತ್ರಾಣೋಹರಿ
119. ಗೋಚರಮಾನಸಃ। ರಾಜ್ಞಾಂ ವರೋರಣಮುಖರಾಮಭದ್ರಇತಿ
120. ಶ್ರುತಃವರ್ನಿತಬಿರುದೋನಾನಾವರ್ನ ಶ್ರೀಮಂಡಲೀಕ ಗಂಡಇತಿ
121. ಆತ್ರೇಯಗೋತ್ರಜಾನಾಮಗ್ರಸರೋ ಭೂಭುಜಾಮುದಾರಯಶಃ। ಅತಿಬಿ

122. ರುದತುರಗಘಟೋ ಮತಿಗುರುಭಾಟ್ಟ ಮಪುಧಮಾನ್ಯಪದಃ । ಚಾಲಿಕ
123. ಚಕ್ರವರ್ತೀಮಾಕಮಹಾಕೀರ್ತಿಮಹನೀಯಃ । ಏಬಿರುದರಾಯರಾಹುತ
124. ವೇಶ್ಯೈಕಭುಜಂಗಬಿರುದಘೋಷಣಃ ಓಷಧಿಪತ್ಯುಪಮಾ ಇತಗಂ
125. ಡಃಸ್ತ್ರೋಷಣರೂಪಜಿತಾಸಮಖಂಡಃ ಬಾಷೆಗೆ ತಪ್ಪುವರಾಯರಗಂಡಃ
126. ಘೋಷಣನಿರ್ಘರಘೂನವಖಂಡಃ ರಾಜಾಧಿರಾಜಬಿರುದೋ ರಾಜಸಮಾಂ
127. ಹಿತಿಃ । ಮೂರುರಾಯರಗಂಡಾಂ ಕೋ ಮೇರುಲಂಪಿಯಶೋಧರಃ । ಅರೀಭಗಂ
128. ಡಭೇರುಂಡೊ । ಹರಿಭಕ್ತಿಸುಧಾನಿಧಿ . . . . . .
129. ತ್ಯಕ

IV B. 130. ರಿಣೆ । ಆಶ್ವಲಾಯನಸೂತ್ರಾಯ ರಿಕ್ಯಾಖಾಧ್ಯಾ
131. ಇನೇಸದಾ । ಬಸವರಸೇಂದ್ರಪೌತ್ರಾಯಃೀರಯಾಮಾತ್ಯಪು
132. ತ್ರಿಣೆ । ಶ್ರೀರಾಮಪದಭಕ್ತ್ಯಾಯ ಬಸವಂಪಾಯ್ಯಮಂತ್ರಿಣೆ
133. ಮೃಷ್ಟಾನ್ನದೋವಿಪ್ರಾಣಾಂಬಂದುಪೋಷಣ ತತ್ಪರೆ । ಕರ್ನಾಟಕಾದಿ
134. ರಾಜ್ಯಾನಾಂ ಲೇಖಿನೇಗಣಿಕಾಗ್ರಿಣೀ । ರಾಜಂನ್ಯಾಸ್ಥಾನರತ್ನಾ
135. ಯರಕ್ಷಿತಾಸೇಷಬಂಧವೆ । ಸರ್ವಶಾಸ್ತ್ರಾರ್ಥ ವಿದುಷೇಸರ್ವ
136. ಧಮೋಪದೇಸಿನೇ । ಪಡವೀಡುಮಹಾರಾಜ್ಯೇಪ್ರಾಜ್ಯೇದೆಂಗೊ
137. ನ್ನ ಕೋಟಕೆ । ತೇರಾತುನಾಡುವಿಖ್ಯಾತೇ ಅಂಣಮಂಗಲ
138. ಪತ್ತುಕೆ । ಪ್ರಖ್ಯಾತೇವಲಿದಂಬಟ್ಟುಡಾವಡೀನಾಂಶೋಭತೆ
139. ಕುಶವೆಂ ತಾಂಲೀಪೂರ್ವೇ ಪೆರುವಲೂರಸ್ಯದಕ್ಷಿಣೆ । ಪಶ್ಚಿಮೇಸೂ
140. ರಪತಾಂಗೇ ಕಾರಣೇಗ್ರಾಮಸ್ಯ ಉತ್ತರೆ । ಶ್ರೀವೇಂಕಟೇಶಪು
141. ರಮಿತಿ . . . . .ನ್ಸಿತಂ । ಖ್ಯಾತಿಚೊಕಪುಲ
142. . . . . .ನ್ವಿತಂ । ಸ . . . . .ಶೀ

(ಅರ್ಧ ಭಾಗಕ್ಕೆ ತಗಡು ಒಡೆದುಹೋಗಿದೆ.)

V A. 143. ತದಿದಂನಯದುರ್ಯ್ಯ . . . . ಯಿತಂಶ್ರೀರಂಗರಾಯ
144. ವರ್ಯ್ಯಸ್ಯ । ಶಾಸನ ಮತಿಬಲಶಾಸನತರುಗಲದಾ
145. ನಸ್ಯಗುಣನಿದಾನಸ್ಯ । ಶ್ರೀರಂಗರಾಯನೃಪತೇಶಾಸನ
146. ಸ್ತಾಂಬ್ರಶಾಸನಶ್ಲೋಕಾನ್ । ಕವಿಶಾಸನಸ್ವಯಂಭುಸರ
147. ಸಮುಭಾಣೀತ್ಸಭಾಪತೇಸೂನುಃ [ಶ್ರೀರಂಗ] ದೇವರಾಯೇ [ಂ] ದೃಶಾಸ
148. ನದ್ವಿರಣಾತ್ಮಜಃ । ಶ್ರೀಮದ್ಬ . . ಚಾರ್ಯ್ಯವ್ಯಲಖತ್ತಾಂ
149. ಬ್ರಶಾಸನಂ । ದಾನಪಾಲನಯೋ [ರ್ಮಧ್ಯೆ] ದಾನಾಸ್ರೇಯೋನುಪಾಲ
150. ನಂ । ದಾನಾತ್ಸರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾ ದಚುತಂಪದಂ । [ಸ್ವದತ್ತಾದ್ವಿ]
151. ಗುಣಂಪುಣ್ಯಂ ಪರದತ್ತಾ [ನುಪಾಲನಂ] ಪರದ [ತ್ತಾಪ] ಹಾರೇಣ ಸ್ವ
152. ದತ್ತಂ ನಿಷ್ಫಲಂಭವೇ [ತ್ ಸ್ವದತ್ತಾಂಪರದತ್ತಾಂವಾ] ಯೋಹರೇತವ
153. ಸುಂಧರಾಂ । ಷಷ್ಟಿರ್ವ[ರ್ಷ]ಸಹಸ್ರಾಣಿವಿಷ್ಟಾ [ಯಾಂಜಾ] ಯತೆಕ್ರಿಮಿಃ
154. ಏಕೈವಭಗಿನೀಲೋಕೇ [ಸರ್ವೇಷಾಮೇವಭೂಭುಜಾಂನ] ಭೋಜ್ಯಾ
155. ನಕರಗ್ರಾಹ್ಯಾವಿಪ್ರದತ್ತಾ [ವಸುಂಧರಾಸಾಮಾನ್ಯೋಯಂ] ಧರ್ಮ
156. ಸೇತುರ್ನೃಪಾಣಾಂಕಾಲೇಕಾಲೇ [ಪಾಲನಿಯೋಭವದ್ಭಿಃಸರ್ವಾ]
157. ನೆಯತಾನ್‌ಭಾವಿನಃಪಾರ್ಥಿವೇಂ [ದ್ರಾನ್‌ಭೂಯೋಭೂಯೋಯಾಚತೆರಾಮ]
158. ಚಂದ್ರಃ
159. ಶ್ರೀವಿರು.

(ಉಳಿದಭಾಗ ಒಡೆದುಹೋಗಿದೆ.)

I. A. 1 श्रीगणाधिपतयेनमः । नमस्तुंगाशिरश्चुं
2 विचंद्रचामरचारवे । त्रैलोक्यनगरारंभं
3 मूलस्तंबाय शंभवे । हरेर्लीलावराहश्य दयुंष्ट्रा
4 दंडसपातु वः । हेमाद्रिकलशा यत्र धत्री च्छत्र श्रीयं
5 दधौ । कल्याणायस्तु तधाम प्रत्यूहतिमिरापहं
6 यद्गजोप्यगजोद्भूत पंचास्येनापिलालितं । जय
7 ति क्षीरजलधेर्जातं सवेक्षणं हरेः । आलंबनं चको
8 राणां ममरायुष्करंमहः । पोत्रस्तस्य पुरूरवा भुध
9 सुतस्तश्यायुरश्यात्मजः । संसजज्ञे नहुषो ययाति
10 रभवतश्माच्च पूरुस्ततः । तद्वंसे भरतो बभूव नृपति
11 स्तत्सततौ शंतनुः । तत्तुर्य्यें विजयोभिमंन्युरुदभूत
12 श्मा परीक्षिस्ततः । नंदस्तश्याष्टमोभूत्समजनि नव
13 मस्तस्य राज्ञ श्चलिक्कक्ष्मापस्तचप्तमश्रीपतिरुचिर
14 भवद्राजपूर्वोनरेंद्रः । तश्याशीद्बिज्जलेंद्रो दशम इ
15 ह नृपो वीरहेंमालिरायस्तातिईको मुरारौ कृतन
16 तिरुदभूस्तश्य मायापुरीशः । तत्तुर्य्यें जनि तातपिंन्न
17 ममहीपालो निजालोकनस्त्रस्त्रामित्रगणस्ततो
18 जनि हरन् दुर्गाणि सप्ताहि[ता]त् । अह्नैकेन ससोमि
19 देवनृपतिस्तश्यैव जज्ञे सुतो वीरो राघवदेव[रा]डि
20 ति ततश्रीपिंन्नमोभूनृपः । आरवीटिनगरीविभो
21 रभूदस्य बुकधस्यबुक्कध[र]णीपतिस्सुतः । येन साळु
22 वनृशिंह्यराज्यमप्येधमानमहसा स्तिरीकृतं ।
23 श्चकामिनीश्चतनुकान्तिभिराक्षिपतीं बुकावनी

II. A. 24 पतिलको बुधकल्पशाखी । कल्याणि
25 नीं कमलनाभ इवाब्धिकन्यां वल्लांबिका
26 मुदवहद्बहुमान्यसीलां । सुतेवकलशांबुधेसुर
27 बिलाशुगंमाधवात्कुमारमिव शंकरत्कुलम
28 [ही]भृतकन्यका । जयंतममरप्रभोरपि शचीव बु
29 काधिपा वृतंजत वल्लमा लभत रामराजं सुतं
30 सहश्रै सप्तत्या सहितमपि यशिंधुजनुषां सपा
31 तश्यानीकं समिति भुजशौर्य्येण महता । विजित्या
32 दत्तेश्मादवनिगिरिदुर्गं विबुतया विधुतेंद्रकास
33 पुडयमपि विद्राव्य सहसा । कंदन[वो] लिदुर्गमुरुकंद
34 लदक्षुदयो वाहुबलयनयो भहुतरेण विजित्य ह
35 रेः । सन्निहितस्य तत्र चरणांबुपु भक्ततया ज्ञाति
36 भिरर्पितं सुध[य]ति श्म निषेव्य विषं । श्रीरामरा
37 जक्षितिपस्य तस्य चित्तामणेरर्थिकदंबकानां ।
38 लक्ष्मीरिवांभोरुहलोचनस्य लकांबिकामुष्य

39 महिष्यलासीत्। तश्याधिकै समभवस्तनयस्त
40 पोभि श्रीरंगराजनृपति शसिवंशधीपः। आ
41 सन् समुल्लसति धामन यस्यचित्रं नेत्राणि वै
42 रिसुदृशां च निरंजनानि। सतीं तिरुमलांवि
43 कां चरितलीलयारुंधतिप्रपामपि तितिक्ष
44 या वसुमतीयशोरुंधतीं। हिमांशुरिव रो
45 हिणीं हृदयहारिणीं सद्गुणै रमोदत सधर्मि

II. B. 46 णीमयमवाप्य वीराग्रणीः। रचितनय
47 विचारं रामराजं च धीरं वरतिरुमलरायं
48 वेंकटाद्रिक्षितीशं। अजन[य]त स येतानानुपूर्व्या कु
49 मारानिह तिरुमलदेव्य मेव राजा महौज्यः। सक
50 लभुवनरातीन् समिति मिहत्य स रामराजवीरः।
51 भरतमनुभगीरथादिराजप्रतितयेशाः प्रशशास
52 चक्रमुव्याः। वितरणपरिपाटीं यश्य विद्याधुरीणां
53 नखरमुखरवीणानादगीतां निशंम्य। अनुकलम
54 यमवालांबुबिंबापदेशादमरनगरशाखी लज्ज
55 या मज्जतीव। व्यराजत श्रीवरवेंकटाद्रि राजक्षि
56 तौ लक्ष्मणचारुमूर्त्तिः। ज्यघोषधूरीकृतमेघनाद
57 कुर्वंन् सुमित्राशयहरुर्षपोषं। त्रिपु श्रीरंगक्ष्मा
58 परिबृढकुमारेष्वधिरणं विजित्यारिक्ष्मापान्
59 स्तिरुमलमहारायनृपतिः। महौजः संब्राज्ये सुम
60 तिरभिषिक्तो निरुपमे प्रशास्त्युर्वीं सर्वामपि तिसृ
61 षु मूर्त्तिष्विव हारिः। यशश्विनामग्रसरस्य यस्य
62 पट्टाभिषेके सति पार्थिवेंदोः। दानांबुपूरैरभिषि
63 च्चमाना देवीपदं भूमिरियं द्धधाति। यस्यातिपौ
64 ढतेजःसवितारि विमतद्ध्वांतभेधिन्यधीते कीर्त्ति
65 क्षीरार्नवांतश्पुटतरविकसत्पुण्डरीकोपमस्य।
66 श्वेतच्छत्रस्य मध्ये कनककलसिका भासते कर्नि
67 काभा। तस्येपां ते मरालद्धयमिव विचलचामरद्वंद्ध
68 मास्ते। भोगित्वे विजितेपि जिह्वगैतिव्यलाधिराजं ल
69 सद्दत्वत्वे जलसंश्रईति कमठं दानेपि मंदा इति। दि

III. A. 70 दिग्नागान् भृशमुन्नतौ च कठिनां इत्येव
71 हित्वा गिरिं तत्तत्सद्गुणसंपदेकशरणं भूरी
72 ति हरुषेण यं। श्वैरं शंहृतकंठकोतसुकृतोकृष्टं
73 विधायाखिलं। क्ष्माकेदारमुदारदानसलिलासारै
74 समापूर्य्यच। संवर्ध्यानगकीर्त्तिसश्यनिवहं तथा
75 लिकां विक्रमश्रीकांतां भुजकायमानसिकरे दत्ते
76 हि यस्तेजसः। जिष्णुत्वं सुचितां प्रजासु शन्नता च त्तित्व

77 माप्य श्रितो । वृतिं पुंण्यजनर्पिया मधिगतः ख्यात प्र
78 चेता इति । प्राप्तस्पर्शनाबिभ्रधनेपति सर्वज्ञभावंचि
79 तः प्रयो य प्रकटीकरोति भुवने दत्तादिगीशांशतां
80 हुत्वा मत्र पुरस्सरो रिपुयशोलाजान् प्रतापानले
81 संप्रापैय पदानि सप्तभुवनेष्वारोप्य मेरूपलं । प्रीतः
82 कीर्त्तिमईमदुं परिणयन् सत्कौतुकोल्लासिनीं य
83 शिंहासनमाश्रितो विजयते ग्रिण्हं द्विजेंद्रासिषः
84 आश्रां तनिश्रानकीर्तिसंम्यं सुरद्दमा यस्तुलब्धुका
85 मः तटे तु पश्यंवितटिन्यां प्रवालकाषायजाष
86 टाप्तः । कांचिश्रीरगसेषाचलकनकसभाहोबला
87 द्रीशमुख्येष्वावृत्यवृत्य सर्वेष्वतनुत विधिव
88 द्भूयसे शयश्रयः । देवस्थानेषु तीर्थेष्वपि कनकतु
89 लापुरुषादीनि नानादान्येपदानै ॥ रपि समखिलै
90 रागमौक्तानि तानि । अनंत्तरं तत्तनःयः प्रतीत च
91 कास्ति हस्तापजितद्विशाखी ॥ श्रीवेंगलांबाचिर
92 पुंण्यराशि श्रीरंगरायश्रितभागधेयः । उद्द
III. B. 93 गिरौ स्थित परिविजित्य जदुर्गमकोंड
94 वीडुविनिकोंडपुराप्रमुकान् । भूवलयैक
95 रत्नपेनुगुं[ड]पुरे निवहसन् राजति य समग्रम
96 रादिमलांचनतः । श्रीधरणीरीव शौरे शिशिर
97 कुरशौरेरोहिणीचित्रे । देव्यैते विजयते तिरुमल
98 देवी च यस्य कृष्णांबा । यथाविधि महीसुरोत्तम
99 कृताभिषेकोत्सवे यदीय्यकरवारिदे कनकव्रिष्टिदे
100 सर्वतः । यशोमयतरंगिणी दिशदिगंतरे जृंबते
101 सतां प्रशमितो भवत्कुपणतोरुदावानलः । दानाव
102 कटकं च कांचनमयो दत्ते सदाभोगितां । वारासि
103 गांभीर्य्योवसेषधुर्य्यश्चौरासिदुर्गैः कविबालव
104 र्य्यः ॥ पराष्टदिग्राय मनः प्रकामा भयंकरशार्ङ्ग
105 धरांतरंगः । हतरिपुरनिमेषानोकहो याच
106 कानां । होसभिरुदरगंडो रायराहुत्तमिंडः । महि
107 तचरितधन्ये मंन्यासामुलाधिप्रकटितबिरु[द]
108 श्रीपाटितारातिलोकः । उभयदलपितामहो न
109 तानां मभयतत्परोरिपूणां । अयमवहलुराय
110 मान मदित्याखिलनैरभिधाय्यमानधामा । तांड
111 वितोदयो बिरुदमंन्यरगंडतयोदंडबलोत्कलें
112 द्रजयपंडितवीरियुतः चङ्गिमशालिबाहुबलदं
113 डितवैरिगणो गंडरगूलिमंन्यपुलिमान्येम
114 हाबिरुदः । सारवीररमयासमुल्लसन् । आरवीटि
115 पुरहारनायकः । कुंडलीश्वरमहाभुजश्रयंन्मं

IV. A. 116 डलीकधरणीवराहतां। अत्यंबवरगं
117 डांकसिन्धुत क्षतिरक्षकः। वैंगत्रिभुवनीमं
118 ल्लसक्यदितिकलार्जुनः। उरिगोलसुरत्राणो हरि
119 गोचरमानसः। राज्ञां वरो रणमुखरामभद्र इति
120 श्रृतः वर्नित विरुदोनानावर्नश्रीमंडलीकगंड इति
121 आत्रेयगोत्रजानामग्रसरो भूभुजामुदारयशः। अतिवि
122 रुदतुरगघटो मतिगुरुभाट्टमघदमान्यपादः। चालिक
123 चक्रवर्ती माकमहाकीर्तीमहनीयः। एविरुदरायराहुत
124 वेश्यैकभुंजगविरुदघोषणः ओषधिपत्युपमाइतगं
125 डःस्तोषणरूपजितासमखंडः। भाषेगेतपुवरायरगंडः
126 पोषणनिर्भरभूनवखडः। राजाधिराजाविरुदो राजसमां
127 हितिः। मूरुरायरगंडांको मेरुलंघियशोभरः। अरीभगं
128 डभेरुंडो हारिभक्तिसुधानिधि . . . . .
129 त्यक . . . .

IV. B. 130 रिणे। आश्वलायनसूत्राय रिक्शाखाध्या
131 इने सदा। बसवरसेंद्रपौत्राय वीरयामात्यपु
132 त्रिणे। श्रीरामपदभक्त्याय बसवंपाय्यमंत्रिणे।
133 मृष्टान्न[दा]त्रे विप्राणां वंदुपोषणतत्परे। कर्नाटकादि
134 राज्यानां लेखिने गणिकाग्रिणे। राजंन्यास्स्थान रत्ना
135 य रक्षितासेषबंधवे। सर्वशास्त्रार्थविदुषे सर्व
136 धर्मोपदेसिने। पडवीडुमहाराज्ये प्राज्ये वेंगो
137 न्नकोटके। तेलातुनाडुविख्याते अंणमंगल
138 पतुके। प्रख्याते वलिदंबट्टचावडीनांशोभिते
139 कुशवैंतांलीपूर्वे पेरुवल्लूरस्य दक्षिणे। पश्चिमे सू
140 रपतांगे कारणेग्रामस्य उत्तरे। श्रीवेंकटेशपु
141 रमिति . . . . न्वितं ख्यातिचोकपुल
142 . . . . न्वितं। स . . . . शी

(The plate is damaged in the middle)

V. A. 143 तदिदं नयदुर्य्य . . . यितं श्रीरंगराय
144 वर्य्यस्य। शासनमतिबलशासनतरुगलदा
145 नस्य गुणनिदानस्य। श्रीरंगरायनृपते शासन
146 स्तांब्रशासनश्लोकान्। कविशासनस्वयंभुसर
147 समभाणीत्सभापतेसूनुः [श्रीरंग]देवराये [०] द्रशास
148 नद्धिरणात्मजः। श्रीमब्द . . . चार्य्यव्यलिखत्तां
149 ब्रशासनं। दानपालनयो [र्मध्ये] दानास्त्रेयोनुपाल
150 नं। दानात्सर्गमवाप्नोति पालनादच्युतंपदं स्वदत्ताद्वि
151 गुणं पुण्यं परदत्ता [नुपालनं] परद [त्ताप] हारेण स्व
152 दत्तं निष्फलं भवे [त्स्वदत्तां परदत्तां वा] यो हरेत व

153 सुंधरां । षष्टिर्वं [र्ष] सहस्राणि विष्टा [यांजा] यते क्रिमिः
154 एकैव भगिनी लोके [सर्वेषामेवभूभुजांन] भोज्या
155 न करग्राह्या विप्रदत्ता [वसुंधरा सामान्योयं] धर्म
156 सेतुर्नृपाणां काले काले [पालनीयोभवद्भिः सर्वा]
157 नेयतान् भाविनः पार्थिवें [द्रान् भूयो भूयो याचते राम]
158 चंद्रः
159 श्रीविरु (कर्णाटकाक्षरे)

(Remaining portion is damaged).

Transliteration.

I a.

1. śrî Gaṇâdhipatayê namaḥ | namastunga-širaś-chuṃ-
2. bi-chandra-châmara-châravê | trailôkya-nagarârambhaṃ
3. mûla-staṃbhâya Ŝa [ṃ] bhavê | Harêr lîlâ-varâhaśya dayuṃshṭrâ-
4. daṇḍa sa pâtu vaḥ | Hêmâdri-kalaśâ yatra dhâtrî chchhatra-śriyaṃ
5. dadhau | kalyâṇâyastu tad-dhâma pratyûha-timirâpahaṃ|
6. yad gajôpy Agajôdbhûta [ṃ] Pa [ṃ] châsyênâpi lâlitaṃ jaya-
7. ti Kshîra-jaladhêr jâtaṃ savēkshaṇaṃ Harêḥ | âlaṃbanaṃ chakô-
8. râṇâṃ mamarâyushkaraṃ mahaḥ | pautrastasya Purûravâ Budha-
9. sutas taśyâyur aśyâtmajaḥ | ssa [ṃ] jajňe Nahushô Yayâti-
10. r abhava taśmâchcha Pûrustataḥ | tad-vaṃśê Bharatô babhûva nṛipati-
11. s tatsa [ṃ] tatau Ŝaṃtanuh | tatturyê Vijayôbhimanyurudabhût ta-
12. śmâ Parîkshis tataḥ | Nandas tasyâshṭamô bhût samajani nava-
13. mas tasya râjñyaś Chalikka Kshmâpasta chaptama Śrîpati-ruchir a
14. bhavad râja-pûrvô narêndraḥ | taśyâśîd Bijjaḷêndrô daśama i-
15. ha nṛipô vîra Heṃmâlirâyas tâtiîkô Murârau kṛita-na-
16. tir udabhûs tasya Mâyâ-purîśaḥ | tatturyêjani Tâta-pinna-
17. ma mahîpâlô nijâlôkana-srastrâ mitra-gaṇas tatô
18. jani haran durgâṇi saptâhi [tâ] t | anhai- kêna sa Ŝomi-
19. dêva-nṛipatis tasyaiva jajñe sutô vîrô Râghava dêva [râ] ḍ-i
20. ti tata śśrî Pinnamô bhû nṛipaḥ | Âravîṭi-nagarî-vibhô-
21. r abhûd asya Bukka-dharaṇîpatis sutaḥ yêna Sâḷu-
22. va Nṛiśiṃhyarâjyam aphyêdhamâna-mahasâ-stirîkṛitaṃ ‖
23. śva-kâminî śvatanu kântibhir âkshipantîṃ Bukkâvanî-

II a

24. pa-tilakô budha-kalpa-śâkhî | kalyâṇi-
25. nîm Kamalanâbha yiv Abdhikanyâṃ Ballâṃbikâ-
26. m udavahad bahumânya-sîlâṃ | sutêva kalaśâṃbudhê sura-
27. bilâśugaṃ Mâdhavât Kumâram iva Śaṃkarat kula-ma-
28. [hî] bhṛita kanyakâ | Jayantam amara-prabhôr api Ŝachîva Bu-

29.- kâdhipâ chṛitaṃ ja [ga] ta Ballamâ labhata Râmarâjaṃ sutaṃ
30. sahaśrai saptatyâ sahitam api ya śindhu-janushâṃ sapâ-
31. tasyânîkaṃ samiti bhuja-śauryyêṇa mahatâ | vijityâ-
32. dattê smâd Avani-giri-durgaṃ vibutayâ vidhutêndra Kâsa-
33. puḍayam api vidrâvya sahasâ | Kandana [vô] li durgam urukanda-
34. lad-adbhudayô bâhu-balayanayo bhahutarêṇa vijitya Ha-
35. rêḥ | sannihitasya tatra charaṇâṃbushu bhaktatayâ jñâti-
36. bhir arpitaṃ sudha [ya] tiśma nishêvya vishaṃ | Śrî-Râmarâ-
37. ja-kshitipasya tasya chittâmaṇêr arthi-kadaṃbakânâṃ |
38. Lakshmîr ivâṃbhôruha-lôchanasya Lakâṃbikâ mushya
39. mahishyalâsît | tasyâdhikai samabhavas tanayas ta-
40. pôbhi Śrîranga-râja-nṛipati Śasivamśa-dhîpaḥ | â-
41. san samullasati dhâma nayasya chitraṃ nêtrâṇi vai-
42. ri-sudṛiśâṃ cha niranjanâni | satîṃ Tirumalâṃbi-
43. kâṃ charita-lîlayâ [A] rundhati pra-pâm api titiksha-
44. yâ vasumatî-yaśôrundhatîṃ | Himâṃśur iva Rô-
45. hiṇîṃ hṛidaya-hâriṇîṃ sadguṇair amôdata sadharmi-

II b.

46. ṇîm ayam avâpya vîrâgraṇîḥ | rachita-naya-
47. vichâraṃ Râma--râjaṃcha-dhîraṃ vara-Tirumalarâyaṃ
48 Venkaṭâdri-kshitîśaṃ | ajana [ya] ta sa yêtân ânupûrvyâ ku-
49. mârân iha Tirumala-dêvyam êva râjâ mahaujyah | saka-
50. labhuvanarâtîn samiti mihatya sa Râmarâjavîrah |
51. Bharata Manu Bhagîrathâdi râja pratita-yeśâh praśaśâsa
52. chakram uvyâh | vitaraṇa-paripâṭîṃ yaśya vidyâ-dhurînâṃ
53. nakhara-mukhara-vîṇâ-nâda-gîtâṃ niśamya | anukalam a-
54. yam avâlâṃbu-biṃbâpadêśâd Amaranagara-śâkhî lajja-
55. yâ majjatîva | vyarâjata śrî-vara-Venkaṭâdrirâja-kshi-
56. tau Lakshmaṇa-châru-mûrttih | jya-ghôsha-dhûrîkṛita-mêghanâda
57. kurvan sumitrâśaya-harursha-pôshaṃ | trishu Śrîranga-kshmâ-
58. paribṛiḍha-kumârêshvadhiraṇaṃ vijityâri-kshmâpân
59. sTirumala-mahârâya-nṛipatih | mahaujaḥ saṃbrâjye suma-
60. tir abhishiktô nirupame praśâsty urvîm sarvâm api tisṛi-
61. shu mûrtishviva Hariḥ | yaśasvinâm agrasarasya yasya
62. paṭṭâbhishêkê sati pârthivêndôḥ | dânaṃbu-pûrair abhishi-
63. chchamânâ devî-padaṃ bhûmiriyaṃ ddhadhâti | yasyâti-pau-
64. ḍha-têjaḥ savitari vimata-dvânta-bhêdin-yadhîte kîrtti-
65. kshîrârnavânta-śphuṭatara-vikasat-puṇḍarîkôpamasya |
66. śvêta-chchhatrasya madhye kanaka-kalasikâ bhâsatê karni-

67. kâbhâ| tasyê pântê marâla-dvayam iva vichala-châmara-dvandva-
68. m âste| bhôgitvê vijitêpi jihmagaiti vyalâdhirâjaṃ la-
69. sadṛitvatvê jala-saṃśraîti Kamaṭham dânêpi mandâ iti|di-
III a 70. dignâgân bhṛiśam unnatau cha kaṭhinâm ityêva
71. hitvâ girim tatta-tsadguṇa-saṃpadêka-śaraṇaṃ bhûrî-
72. ti harushêṇa yaṃ|śvairaṃ saṃhṛita-kaṇṭhakôta-sukṛitô kṛishṭaṃ
73. vidhâyâ khilaṃ|kshmâ-kêdâram udâradâna-salilâsârai
74. samâpûryya cha|saṃvardhyâ naga-kirtti-saśya-nivahaṃ taptâ-
75. likâṃ vikrama-Śrî-Kântâm bhuja-kâyamâna-sikare datte
76. hi yas têjasaḥ|jishṇutvaṃ suchitâm prajâsu śannatâ chattitva-
77. m âpya śritô|vṛittiṃ puṇṇyajana-priyâm adhigataḥ khyâta pra-
78. chêtâ iti | prâpta-sparśanâ bibhra Dhanêpati sarvajña bhâvaṃ chi-
79. taḥ | prayô ya prakaṭî-karôti bhuvanê datta-digîśâṃśatâṃ
80. hutvâ matra-purassarô ripu-yaśô lâjân pratâpânale
81. saṃprâpaiya padâni sapta-bhuvanêshvârôpya mêrûpalaṃ| prîtaḥ
82. kîrttimayî maduṃ pariṇayan sat-kautukôllâsinîm ya
83. śiṃhâsanam âśritô vijayatê griṇhaṃ dvijêndrâsishaḥ
84. âśrâ[ṃ]ta niśrâna kîrti saṃyaṃ suradṛimâ ya stu labdhukâ-
85. maḥ taṭê tu paśyaṃ vitaṭinyâṃ pravâla-kâshâya jâsha-
86. ṭâptaḥ | Kânchi Śrîraga Śeshâchala Kanakasabhâhôbalâ-
87. drîśa mukhye | shvâvṛityavṛitya sarvê shvatanuta vidhiva-
88. d| bhûyasê śaya śrayaḥ | dêvasthânêshu tîrthêshvapi kanakatu-
89. lâ-pûrushâdîni nânâ dânyê padânai || rapi samakhilai-
90. r âgamauktâni tâni | anaṃttaraṃ tattanaḥ yaḥ pratîta cha-
91. kâsti hastâpajita-dvi-šâkhî | Śrî Vêngalâmbâ chira-
92. puṇyarâśi Śrîrangarâya śrita-bhâgadhêyaḥ| Udda-
III b 93. girau sthita parivijityaja durgama Koṇḍa-
94. vîḍu Vinikonḍa-purâ-pramukân| bhûvalayaika-
95. ratna Penuguṃ pure nivahasan râjati ya samagrama-
96. râdima lânchanataḥ | śrî dharaṇî rîva Śaureḥ śiśira-
97. kura Śaurêrôhiṇî Chitre || dêvyaite vijayate Tirumala-
98. dêvî cha yasya Kṛishṇâmbâ| yathâvidhi mahî-surôttama-
99. kṛitâbhishêkôtsavê yadîyya kara-vâride kanakavrishṭide
100. sarvataḥ| yašômaya-taranginî diša digantare jṛimbate
101. satâṃ prašamitô bhavat-kṛipaṇatôru dâvânalaḥ| dânâba
102. kaṭakaṃcha kânchanamayo datte sadâ bhôgitâṃ| vârâsi-
103. gâṁbhîryya-višêsha dhurya chaurâsi-durgaiḥ kavibâlava-
104. ryyaḥ|| parâshṭa digrâya manaḥ prakâmâ bhayaṃkara Śârṅga-
105. dharântarangaḥ| hata-ripur animêshânôkabo yâcha-
106. kânâṃ| hosa-bhirudara-ganḍô râya râhutta miṇḍaḥ| mahi-

107. ta-charita-dhanyê mamṇyâ Sâmulâdhi prakaṭita-biru-
108. śrî pâṭitârâti-lôkaḥ । ubhaya-dala pitâmahô na-
109. tânâṃ mabhaya tatparô ripûṇâm । ayam Avahalurâya-
110. mâna maditya khilanair abhidhâyyamâna dhâmâ । tâṇḍa-
111. vitôdayô biruda mamṇyara gaṇḍa tayô daṇḍa balôtkalên-
112. dra-jayapaṇdita-vîrayutaḥ । chaḍḍima śâli bâhu-baladaṃ-
113. ḍita-vairi-gaṇô gamḍaragûli manya pulimânya ma-
114. hâbirudaḥ । sâra-vîra Ramayâ samullasan । Âravîṭi-
115. pura-hâra-nâyakaḥ । Kuṇḍalîśvara-mahâbhuja-śrayaṃ । nmaṃ-

IV. A.

116. ḍalîka-dharaṇî-Varâhatâṃ । atyaṃbavaragaṃ-
117. ḍânka śidhu takshati rakshakah । Venga-tribhuvanî-ma-
118. lla sakya diti kalârjunaḥ । Ūrigôla sura-trâṇô Hari-
119. gôchara-mânasah । râjñâṃ varô raṇa-mukha Râmabhadra iti
120. śṛitaḥ varnita birudô nânâ-varna śrî maṇḍalîka-gaṇḍa iti
121. Âtrêya-gotrajânâm agrasarô bhûbujâm udâra-yaśaḥ । atibi-
122. ruda turaga dhaṭô mati guru Bhâṭṭa Maghadha mânya padaḥ । Châlika
123. Chakravartî Mâka-mahâ-kirti-mahanîyaḥ । êbirudarâya râhuta
124. vêśyaika bhujanga biruda ghôshaṇaḥ । Oshadhi-patyupamâita-gaṃ-
125. ḍas tôshaṇa rûpajitâ sama khaṇḍaḥ । bâshege tapuva râyara gaṇḍaḥ
126. pôshaṇa nirbhara bhû Navakhaṇḍaḥ । Râjâdhi-râja birudô râja-samâṃ-
127. hitiḥ । Mûru-râyara gaṇḍânkô Mêru langhi yaśô bharaḥ arîbha-gaṇ-
128. ḍabhêrunḍô Hari-bhakti-Sudhânidhi . . . . .
129. tyaka . . . .

IV. B.

130. riṇe । Āśvalâyana-sûtrâya Rikśâkhâdhyâ-
131. ine sadâ । Basavarasêndra-pautrâya Vîrayâmâtya-pu-
132. triṇe । Śrîrâma-pada-bhaktyâya Basavampâyya-mantriṇe
133. mṛishṭânnadâtrê viprâṇâṃ bandu-pôshaṇa-tatpare । Karnâṭakâdi-
134. râjyânâṃ lekhinê gaṇikâgriṇe । râjanyâsthâna ratnâ-
135. ya rakshitâ-śesha-bandhave । sarva-śâstrârtha vidushe sarva-
136. dharmôpadêsine । Paḍavîḍu mahârâjye prâjye Bengo-
137. nnakôṭake । Telâtunâḍu-vikhyâte Aṇṇamangala-
138. patuke । prakhyâte Validaṃbaṭṭa-châvadînâṃ śôbhite
139. Kuśaventâli pûrve Peruvalûrasya dakshiṇê । paśchimê Sû
140. ra-patânge Kâraṇe-grâmasya uttare Śrî-Venkaṭêśa-pu-
141. ramiti . . . . . . nvitaṃ khyâti-Chokapula
142. . . . . nvitaṃ sa . . . śî

V. A.

143. tadidaṃ naya duryya . . . yitaṃ Śrîrangarâya-

144. varyasya । śâsanam ati-bala-śâsana tarugala dâ-
145. nasya guṇa-nidhânasya । Śrîranga-râya-nṛipatê śâsana
146. stâṃbra-śâsana ślôkân । Kavi-śâsana-Svayaṃbhu sara-
147. samabhâṇît Sabhâ-patê sûnuh । [Śriranga] Dêvarâyê [n] dra-śâsa-
148. nad Viraṇâtmajaḥ । śrîmad Gaṇa ? . . . . châryya vyalikhat tâṃ-
149. braśâsanaṃ । dâna pâlanayô [rmadhyê] dânâ śrêyonu pâla-
150. naṃ । dânât Svargam avâpnôti [pâlanâ] d achyutam padaṃ [svadattâ-
dvi]
151. guṇaṃ puṇyaṃ paradattâ [nupâlanaṃ] parada [ttâpa] hârêṇa sva-
152. dattaṃ nishphalaṃ bhavê [t svadattaṃ para-dattaṃ vâ] yô harêta va-
153. suṃdharâṃ । shashṭirva [rsha] sahasrâṇi vishshṭâ [yâṃ jâ] yate krimih
154. êkaiva bhaginî lôke [sarvêshâm êva bhûbhujâṃ na] bhôjyâ
155. na kara-grâhyâ vipradattâ [vasundharâ sâmânyôyaṃ] dharma-
156. sêtur nṛipâṇâṃ kâlê-kâlê [pâlanîyô bhavadbhiḥ sarvâ]
157. neyatân bhâvinaḥ pârthivên [drân bhûyô bhûyô yâchatê Râma]
158. chandraḥ
159. śrî Viru.

Translation.

LL. 1-6.

Same as LL. 1-5 of inscription No. 2.

LL. 5-128.

(As in the numerous plates of Śrîrangarâya :—) Râjâdhiraja........Śrîrangarâya

LL. 130-143.

Granted the village re-named Venkaṭêśapura in Validambaṭṭa-châvaḍi with the hamlet Chokapula to the east of Kuśaventâli, to the south of Peruvalûr, to the west of Sûrapatânga, to the north of the village Kâraṇe, situated in Paḍavîḍu kingdom, in Bengonnakôṭaka, in Têlâtu-nâḍu, in Aṇṇamaṅgala-pattu to Basavappayya-mantrin, of Âśvalâyana-sûtra, a follower of Rikśâkhâ, grandson of Basavarasa, son of Vîrayâmâtya, a devotee at the feet of Śrî-Râma, bestower of sumptuous food to Brahmans, protector of those related to him, a scribe (lêkhin) of the Karnâṭaka and other kingdoms, the chief of accountants (or mathematicians or astronomers ?) a jewel to the royal court, succourer of all his relatives, learned in the meaning of all śâstras, and instructor in all dharmas.

LL. 143-149.

This is the śâsana of the great Śrîrangarâya, possessed of mighty power and great liberality, a treasure of good qualities. The son of Sabhâpati, Kavi-śâsana-svayambhu (a Brahma to the poets who compose śâsanas) composed these sweet verses of the copper śâsana by the order of king Śrîrangarâya. The auspicious Gaṇapâ ? chârya, son of Vîraṇa engraved this copper plate by the order of Śrîrangadêvarâya.

LL. 149-158.

The usual imprecatory stanzas:

L. 159.

Śrî Virû (pâksha).

Note.

This copper plate śâsana like the previous number was acquired for the Museum of the Mysore Archæological Department from the same party, *viz.*, Mr. Krishnasvami Iyengar in 1932.

These plates are broken in the middle of the IV plate and V plate. About 6 lines (128-129, 141-142, 158-159) are thus lost except for a few letters at the beginning. The name of the royal donor is thus lost as also the date in LL. 128-129 but the name of the king is given in line 143. The original name of the village granted as also that of its hamlet is lost. Some letters in the middle of lines 147-157 are also lost. Otherwise the characters are clear. The grant abounds in errors generally.

The śâsana records the gift by the king Śrî-rangarâya of a village renamed Venkatêśapura, situated in Paḍavîḍu kingdom to Basavappayya-mantri, son of Vîrayâmâtya who seems to have been a chief accountant or perhaps an astronomer and scribe in the court of the donor. The donee is called a minister (mantri) and his father is also styled a minister (amâtya). He is described to have been well-versed in the śâstras and to have been the king's counsellor in all the *dharmas* (religious and moral duties). He was a devotee of the god Râma.

As stated before no date is found in the grant. The donor said to be Śrî-rangarâya, son of Tirumalarâya by his queen Vengaḷâmbâ. His queens are named Tirumaladêvi and Kṛishnâmbâ. These particulars together with the titles given indicate that the donor was the Vijayanagar king Śrîranga I who ruled from 1572 to 1585 (See pp. 264-277 of Heras's Aravidu Dynasty) and hence the present plates may belong to about 1580 A. D.

4

KADUR DISTRICT.

SRINGERI JAGHIR.

In the deserted village Kauluḍi, to the north of Koḍatalu in the hobli of Mêlupâlu, on a stone in the threshing-floor belonging to Koḍatalu Guṇḍa.

Kannaḍa language and characters.

Size 4′ × 1′ 3″.

ಶೃಂಗೇರಿ ಸಬ್ ತಾಲ್ಲೂಕು ಮೇಲುಪಾಲು ಹೋಬಳಿ ಕೊಡತಲು ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರ ಬೇಚಿರಾಖ್ ಕೌಲುಡಿ ಗ್ರಾಮದಲ್ಲಿ ಕೊಡತಲು ಗುಂಡನ ಕಣದಲ್ಲಿ.

ಪ್ರಮಾಣ 4′ × 1′ 3″.

(ಕಲ್ಲು ಮಧ್ಯದಲ್ಲಿ ಅಡ್ಡವಾಗಿ ೨ ತುಂಡಾಗಿದೆ)

1. . . . . ನಮಸ್ತುಂಗಸಿ
2.
3.
4.
5.
6.
7.
8. . . . . . . ಆ ಮಂಚಿಭಟ್ಟರಿಗೆ ಸಹಿರಂಣ್ಯೋ
9. ದಕದಾನ ಧಾರಾಪೂರ್ವ್ವಕವಾಗಿ ಕೊಟ್ಟ
10. . . . . ವಾಗಿ ಯೆಂನು
11. . . . . ಳ ಹೊಂನೆ
12. . . . . ಯು ಅಂಚ್ಚು
13. . . . . . . ಸಹವಾಗಿ ಉಳ ಭೂಮಿ
14. . . . . ಧಾರೆಯನು ಯೆಱೆದು ಕೊಟ್ಟವಾಗಿ ಆ ಭೂ
15. ಮಿಗೆ ಸಲುವಂಥಾ ಚತುಸೀಮೆವೊಳಗಾದ ಆ
16. ಷ್ಟಭೋಗ ತೇಜಸ್ವಾಂಮ್ಯಸಹಿತವಾಗಿ ಯೊ
17. . . . . ಯಾಗಿ ಧಾರೆಯುನು ಯೆಱೆದು
18. . . . . . . ಸರ್ವಮಾಂನ್ಯದಲು ಆ ಮಂಚಿಭಟ್ಟರು
19. ಆಚಂದ್ರಾರ್ಕ್ಕಸ್ಥಾಯಿಯಾಗಿ ಸುಖದಿಂ ಭೋಗಿಸಿ
20. ಬಹರುಯಂ . . . .
21. ಬಂದರೆ ನಾಉ ಪರಿಹರಿಸಿ ಕೊಡುವೆ . . .
22.
23.

24.
25.
26.
27.
28.
29. ತೇಜಸ್ವಾಮ್ಯಸಹಿತ ಸರ್ವ್ವಮಾನ್ಯ
30. ದಲು . . . ಕೊಟ್ಟರು ನಮಸ್ತುಂ
31. ಗ ಸಿರಸ್ತುಂಬಿ ಚಂದ್ರಚಾಮರ ಚಾ
32. ರವೆ ತ್ರಯಿಲೋಕ್ಯ ನಗರಾರಂಭ
33. ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ
34. . . . . ಆಂನಾಗಿ ಆ . . .
35. . . ಯನು ಅವರಿಗೆ ವಾರಣಾ
36. ಸಿಯಲಿ ಯೆಕ್ಕೋಟಿ ಕಪಿಲೆ
37. ಯನು ಕೊಂದ ಪಾಪ

Note.

This records the grant of some land as *sarvamânya* to a Brahman named Manchibhaṭṭa. The usual imprecation is found at the end of the grant. There are several lacunae in the record and neither the name of the donor nor any other details about the land granted can be made out. No date is given. The characters seem to be of the 16th Century A. D.

5

CHIKMAGALUR TALUK.

At the town Chikmagalûr, in the hobli of Chikmagaḷûr, on a slab in a mound in the Agrahâra street.

Kannaḍa language and characters.

(Top is broken.)

ಚಿಕ್ಕಮಗಳೂರು ಅಗ್ರಹಾರ ಬೀದಿಯ ಮೊದಲು ದಿಣ್ಣೆಯ ಮೇಲೆ.

(ಮೇಲ್ಭಾಗ ಹೋಗಿದೆ)

1. ಸಪ್ಪಿತ ಸಕವರ್ಷ ೧೦೨೨ನೆಯ
2. ವಿಕ್ರಮ ಸಂವತ್ಸರದ ಪಾಲ್ಗುನ ಶು [೪]
3. ಸೋಮವಾರದಂದು ದ . ವಿನ . .
4. ಸನಂಗೆಯ್ದು ದಿವಕ್ಕೆ ಸುಂದರವ[ರ]ಸದ

This and the succeeding numbers (4—48) have been briefly noticed in the Report for 1916. Their texts have been now published with notes.

5. ರ್ಮ್ಮಿ ಮಾಳೆಯಬ್ಬಿಗನ್ತಿಯುರ್ಪ್ಪರೋಕ್ಷವಿ [ನೆ]
6. ಯಮಂ ಮಾಡಿ ನಿಸಿದಿಗೆಯ ಮಾಡಿ .
7. ಅವರ ಗುಡ್ಡ ಜಗಮಣ ಚಾರಿ ಬ
8. ರೆದ

Translation.

Be it well. On Monday the (4th) lunar day of the bright half of Phâlguna in the year Vikrama being the Śaka year 1022 (some person whose name is gone) went to heaven by the rite of *sanyasana.* Her or his codisciple (*sadharmi*) Mâḷeyabbeganti set up this monument (*nisidige*) in memory of the departed. Her or his disciple Jagamaṇachâri wrote this.

Note.

This records the death of a Jaina by the rite of sanyasana that is by giving up food and spending the time in religious devotion when one feels certain that death is near. The monuments set up in their memory are called *nisidige* in Kannaḍa. The date corresponds to February 4, 1101 A.D. taking 4th as the lunar day.

6

On another slab in the same place.

Kannaḍa language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿ ಮತ್ತೊಂದು ಕಲ್ಲು.

1. ಸ್ವಸ್ತಿ ಶ್ರೀಮತು ಬೂಚವ್ವೆ
2. ಗನ್ತಿಯರ ಸಿಶ್ಯೆ ನೆಚಟಿಮ
3. ತಾಯ . . ನಿಸಿಧಿಗೆಯ ನಿ
4. ಲಿ . . . . . ಮಜ ಬರೆದ ॥

Translation.

Be it well. The disciple of Bûchavve, Nechatimatâyi (?) set up this *nisidige* · · · · · maja wrote.

Note.

This is similar to the above but is full of lacunae. It may be assigned to Circa 1100 A. D. It was set up in memory of a Jaina nun Bûchavve.

7

At the village Basavanahaḷḷi in the same hobli of Chikmagaḷûr, and forming a part of Chikmagaḷûr town,

On a vîragal set up near the Vîrabhadra temple (Chikmagalur Taluk No. 11 revised)

Kannaḍa language and characters.

ಅದೇ ಹೋಬಳಿ ಚಿಕ್ಕಮಗಳೂರು ಟೌನಿಗೆ ಸೇರಿದ ಬಸವನಹಳ್ಳಿ ಗ್ರಾಮದ ವೀರಭದ್ರ ದೇವಾಲಯದ ಬಳಿ ನಟ್ಟ ವೀರಗಲ್ಲಿನಲ್ಲಿ (ಪ್ರಿಂಟ್ ನಂಬರ್ 11).

1. ನಮಸ್ತುಂಗಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮರಾಚಾರವೇ । ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ
2. ಶಂಭವೇ॥ಸ್ವಸ್ತಿಸಮಸ್ತಭುವನಾಶ್ರಯಂ ಶ್ರೀಪ್ರುಥಿವೀವಲ್ಲಭಂ . . . .
3. . . . . . . ರಂದ್ವಾರಾವತೀಪುರವರೇಶ್ವರಂ ವಾಸಂತಿಕಾದೇವೀಲಬ್ಧವರ ಪ್ರ . . . . .
4. ಸರ್ಬ್ಬಜ್ಞಚೂಡಾಮಣಿ ಮಲೆರಾಜರಾಜ ಮಲೆಪರೊಳ್ಗಣ್ಡ ಗಂಡಭೇ . . . .
5. ಸೂರ ಯೇಕಾಂಗವೀರ ಸನಿವಾರಸಿದ್ಧಿ ಗಿರಿದುರ್ಗ್ಗಮಲ್ಲ ಚಲ . . . .
6. ಲಚೋಳರಾಯ ಸ್ಥಾಪನಾಚಾರ್ಯ್ಯ ಪಾಂಡ್ಯರಾಯ ಪ್ರತಿಸ್ಠಾಚಾರ್ಯ್ಯ ಶ್ರೀಮತ್ಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ತಿಗಳು
   ಮಪ್ಪ ಹೊಯ್ಸ . . . . . .
7. ನ್ವಯದ ಭೂಪಾಳ . . . . ರನ್ವಯ ವೆಂತೆಂದಡೆ ॥ವೃತ್ತ॥ ಯಾದವ ವಂಶಜನನು
   ಆವಿನಯಾಂಬುಧಿ
8. [ಯ] . . ತನಿಂದಾದನು ಅ ಎಡೆ[ಯ]ಂಗನೃಪ . . . . . ನಾರಸಿಂಹನೀಷೋದಿಸಿ ವಿಶ್ರುತಂನೆಗಳ್ದಬಲ್ಲ
   ನ್ರಿಪಾಳನಂನ . . . .
9. ಹ್ವನಾ ಆದರದಿಂದ ಸೋಮಮಹಿಪಂಗೆ ನೃಸಿಂಹ್ವನು ಪುದ್ಭವೋದ್ಭವಂ॥
   ಶ್ರೀಮನ್ನಾ[ರ]ಸಿಂಹದೇವರಸ . . . . [ದೋ]
10. ರ ಸಮುದ್ರದ ನೆಲೆ ವೀಡಿನೊಳು ಸುಖಸಂಕಥಾ ವಿನೋದದಲು ಪ್ರಿಥುವೀರಾಜ್ಯಂಗೆಯ್ಯುತ್ತಿದ್ದಲ್ಲಿ
    ಶಕವ . . . .
11. ೧೨೧೧ನೆಯ ವಿರೋಧಿ ಸಂವತ್ಸರದ ಭಾದ್ರಪದ ಸುದ್ಧ ೧೫॥ ಆದಿವಾರದಂದು ಬಿಟ್ಟದ
    ಕೋಟೆಯ . . . . . .
12. ದಿದಲ್ಲಿ ರಾಮನಾತನು ನಡದುಬಂದು ತನ್ನ ಕಾಳೆಗವಾಗಿ ಕಾದುವಲ್ಲಿ ಶ್ರೀಮನ್ಮಹಾ ಪಸಾಯ್ತ
    ಅಡಾಯಿದ . . . . ಂಣ್ಣ
13. ನ ಬೆಸದಿಂದ್ತ್ರಮೂವರಗಂಡರಾ . . . . ಸಣಿ ಹನುಮ ಮ . ಕರ್ತಶಕಾ . ನೆಸ್ಸಿ . ದ ದೇವಳಿಗೆ
    ನಾಡಿಗೆಮು
14. ಖ್ಯರಪ್ಪ ಬಸವನ ಹಳ್ಳಿಯ ಬೇಲೂರ . . . . ನ್ಮ . . . ದೇವ . . . . . ಗ್ರಾಮದ ಪಡುಸಾದಕಾ ·
    ರುಮ . ಹೋಚಗವುಂಡನಮಗ
15. ಬ ಸಾಮಗವುಂಡ . . . . ಮಗ . . . . , ಮಚಯ್ಯಯ ಮಗುಚ್ಚಿರ್ತತಟ್ಟಿಐದು
    ಮಾರಾಂತರಂಕೊಂ
16. ದು ಸುರಲೋಕಪ್ರಾಪ್ತನಾದ॥ಮಂಗಳಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ॥
    ಬಸವನಹಳ್ಳಿಯ ಬಾಚೆಓಜನಮಗ ಚಿಂನೋ
17. ಜಮಾಡಿದ ಬೀರಗಲ್ಲು ॥

Transliteration.

1. namas tunga-śiraś-chumbi-chandra-châmarâ-châravê । trailôkya-nagarâ-rambha-mûla-stambhâya
2. Śambhavê ॥ svasti samasta-bhuvanâ-śrayaṃ śrî-pruthivî-vallabhaṃ . . . .
3. . . . . . . raṃ Dvârâvatî-pura-varêśvaraṃ Vâsantikâ-dêvîlabdha-vara-pra . . . .
4. sarbbajña-chûḍâmaṇi malerâja-râja malepa-roḷ-gaṇḍa gaṇḍabhê . . . . .

5. sûra yêkângavîra sanivâra-siddhi giridurggamalla chala . . . .

6. la Chôḷarâya-sthâpanâ-châryya Pâṇḍya-râya-pratishṭâ-châryya śrîmat pratâpa-chakravartigaḷum appa Hoysa . . . .

7. nvayada bhûpâḷa . . . . . r anvayav entendaḍe ‖ vṛitta ‖ Yâdava-vaṃśajanu â vinayâṃbudhi . . . . .

8. . . tanindâdanu â Eṛeyaṅga-nripa . . . . Nârasiṃhan î mêdini-viśrutaṃ negaḷda Balla-nripâḷanaṃna . . . .

9. hvanâ âdaradiṃda Sôma-mahipaṃge Nṛisimhvanu vudbhavôdbhavaṃ ‖ śrîman Nâ [ra] siṃha-dêvarasa . . . . . .

10. -rasamudrada nelevîḍinoḷu sukha-saṃkathâ-vinôdadalu ‖ prithuvî-râjyaṃ geyvuttiddalli śakava . . . .

11. 1211 neya Virôdhi-saṃvatsarada Bhâdrapada sudda 15 ‖ Âdivâradandu Biṭṭadakôṭeya . . . .

12. didalli Râmanâtanu naḍadu bandu tanna kâḷegavâgi kâduvalli śrîman mahâpasâyta Aḍâyida . . . mṇna

13. na besadinda mûvara gaṇḍarâ . . . . saṇi Hanuma karta-śakâ . . nensida Dêvaḷigenâḍige mu-

14. khyarappa Basavanahaḷḷiya Bêlûra . . nma . . . dêva . . . grâmada padusâdakâ ruma (?) Hôchagavuṃḍana maga

15. Basâmagavuṇḍa . . . . maga . . . . Machaya . . ya magurchchi tal̤tir̤idu mârântaraṃ kon-

16. du Sura-lôka-prâptanâda ‖ mangaḷa mahâ śrî śrî śrî ‖ Basavanahaḷḷiya Bâbeôjana maga Chinnô-

17. ja mâḍida bîragallu

Note.

This is a vîragal inscription, now revised, recording the exploits of a warrior named Mâchayya in the siege of the village Biṭṭadakôṭe during the reign of the Hoysaḷa king Narasimhadêvar (Narasimha III), son of Sôma (Sômêśvara). There are still several lacunae in the record which make it difficult to understand the exact meaning of some lines. The Hoysaḷa king Narasimha is stated to be ruling in his capital Dôrasamudra, and a place named Biṭṭadakôte seems to have been invested (apparently by the king's troops) and for its defence Râmanâtha is stated to have marched. A battle is thus recorded to have taken place on Sunday, the 15th lunar day of the bright half of Bhâdrapada in the year Virôdhi Ś 1211. This date corresponds to 1st September 1289 A.D. which is however a Thursday and not Sunday as stated in the record. The inscription next records that the Mahâpaśayta Aḍâyida . . . . ṇṇa ordered troops to march to the battle and some warriors who belonged to Basavanahaḷḷi and Bêlûr in the district of Dêvaḷige-nâḍ went to the battle and fought. Two names of these warriors can be made out in the record, Basâmagavuṇḍa, son of Hôchagauṇḍa and Mâchaya. The latter is said to have made a rescue and piercing and killing his opponents was himself slain. On his death this vîragal is stated to have been set up by Chinnôja, son of Bâbeôja of Basavanahaḷḷi.

Râmanâtha, referred to in the record was the brother of Narasimha III (1254-1291) and was the ruler of the Tamil districts in the south of Mysore and Kolar (1254-1295) while Narasimha was governing the ancestral Kannaḍa kingdom. He was often engaged in fighting with his brother for an extension of his kingdom and the present battle is an instance of such fighting. Dêvaḷige-nâḍ is the district round Chikmagalur (See E. C. VI, Chikmagalur 1, 4, etc.). Aḍâyida or aḍḍayida means a sword in Kannaḍa. The title indicates that the person referred to was the carrier of the king's sword (M. A. R. 1916, p. 55).

The village Biṭṭadakôṭe where the battle is said to have taken place is probably the present Kôṭevûr near Chickmagalûr called also Kôṭe [E. C. VI Chickmagalur 64]. For the fight between Narasimha III and Râmânatha *see* E. C. V Belur 187, Hassan 47 and Channarayapatna 232.

8

On a 2nd vîragal in front of the same Vîrabhadra temple in Basavanahaḷḷi

Kannaḍa language and characters.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಬಸವನಹಳ್ಳಿ ವೀರಭದ್ರಗುಡಿಯ ಮುಂದೆ ನಟ್ಟ ವೀರಗಲ್ಲು.

ಮೊದಲು ಮೂರು ಪಙ್ತಿಗಳು ಕಾಣುವುದಿಲ್ಲ.

4. . . . . ಚಲದಂಕರಾಮ ಮಗ
5. ರ ರಾಜ್ಯನಿಮ್ಮೂರ್ಲ . . . .
6. . . . . ವಿ ವಿಳಾಸ . . . ಶರಣಾಗತವಜ್ರಪಂಜರ
7. . . ನ . . ಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ತಿ ಹೊಯ್ಸಣಭುಜಬಳಶ್ರೀ
8. . . . . ರು . . ಅರುಣಸಮುದ್ರ ಬಲ್ಲಾಳಪಟ್ಟಣದಲಿ ಸುಖಸಂಕಥಾವಿ
9. ನೋದದಿಂ ಸುಕರಾಜ್ಯಂಗಯ್ಯುತಿದ್ದ ಪ್ರಸ್ತಾವದಲಿ ‖ ಸಕವರುಷ ೧೨೩೩ ಬೆಯ ಸಂವತ್ಸ
10. ರದಲ್ಲಿಗುಮಸ . ಯದಂಣಾಯ್ಕರ ಕುಮಾರ ಬೊಂಮಯದಂಣಾಯ್ಕರು . ಗಮ
11. ಹರಿಯೆವೆಂಠೆಯಕಾದಿ ? ಸೋಲ್ಸುತಿದಲಿ ಪಿಂಗಳಸಂವತ್ಸರದ ಫಾಲ್ಗುಣ
12. . ಂದಜನ . ಪ್ಪ . . ಬಸವನಹ . ಯ . . ಯ . ಗಗ . . . . ಪತ್ರಿ . . .
13. . . . ಹ . . . . ಜಾತನು . . . ಗಣನಿಧಿ . . . .
14. . . ರ . ರೊ . ಬರದ . . . ವಂದು ಪುರದರಾಂ . . ‖ . . ಸವಬ . . .
15. . . . ಬರ . . . .

Translation.

While . . . . a Râma in moving battle, uprooter of the Magara kingdom, ... an adamantine cage to those who take refuge under him, pratâpachakravarti Hoysaṇa Bhujabaḷa śrî (Vîraballâḷadêva) was ruling happily in Aruṇasamudra Ballâḷapaṭṭaṇa :—

In the Śaka year 1235 Beya, Bommaya-daṃṇâyaka, son of Gumasa. ya-daṃṇâyaka was fighting and conquering (The text is corrupt at the end of line 10 and beginning of line 11) :—

In the month Phâlguna of the year Pingaḷa . . . . (some one) of Basavanhaḷḷi fought and fell (ll. 12-15 are too full of lacunae).

Note.

This belongs to the reign of the Hoysaḷa king Ballâḷa III. The date however is irregular. S′ 1235 in line 9 is not Vyaya but Pramâdin. Pingaḷa is S′ 1239 or A. D. 1317. The record belongs to Pingaḷa Phâlguna or 1318 A. D.

Aruṇasamudra is spoken of as the royal residence of Ballâḷa III in several inscriptions, E. C. IV Gundlupet 69 ; E. C. IX Channapatna 71 and 73 ; E. C. XII Chicknayakanhalli 4 etc. It is believed to be near the sacred place Aruṇâchalam (E. C. IX, Intr. p. 22) but the identification is however uncertain (E. C. XII, Intr. p. 11). In the present record it is called Aruṇasamudra-Ballâḷapaṭṭaṇa. Ballâḷapura is the name given to several villages probably founded by king Ballâḷa. Thus Hiriya Gaṇḍasi and Kittanakere in Arasikere Taluk are called Ballâḷapura (E. C. V Arsikere 67, 158). But no Ballâḷapaṭṭaṇa has been met with so far.

9

On a vîragal near the Ânjanêya temple to the east of the same village Basavanahaḷḷi (Chikmagalur Taluk No. 14 Revised).

Kannaḍa language and characters.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಬಸವನಹಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ಪೂರ್ವ ಆಂಜನೇಯನಗುಡಿ ಬಳಿ ನಟ್ಟಿರುವ ವೀರಗಲ್ಲಿನಲ್ಲಿ (ಪ್ರಿಂಟ್ ನಂಬರ್ 14).

1. ಸರ್ವಜಿತು ಸಂವತ್ಸರದ ಮಾಗಮಾಸದ ಸುದ
2. . . . . . . ವಾರದಂದು . . . .
3. . . . . . ಯುದ . . . . . . ಯು . . .
4. ಸುರಲೋಕ ಪ್ರಾಪ್ತನಾದ ಅವರಣ್ಣಗುಮ್ಮೆಯುಪರೋ
5. ಕ್ಷ ವಿನಯು ನಿಲಿಸಿಕಲ್ಲ.

Translation and Note.

During the bright fortnight of Mâgha in the year Sarvajit...... .... attained heaven. His elder brother Gummeya set up this monument in his memory.

This is a vîragal inscription and may be assigned to 1287 A. D.

10

On a viragal in front of the same Ânjanêya temple in the village Basavanahaḷḷi.

Kannaḍa language and characters.

ಅದೇ ಆಂಜನೇಯನ ಗುಡಿ ಮುಂದುಗಡೆ ನಟ್ಟವೀರಗಲ್ಲು.

1. ನಮಸ್ತುಂಗ ಸಿರಸ್ತುಂಗ . . . .
2. ಮೂಲಸ್ತಂಭಾಯಶಂಭವೇ . . . .
3. . . . .
4. . . . .
5. . . . .
6. . . . . . ಸಕವರ್ಷ ೧೨೫೦ ವಿಭವ ಸಂವತ್ಸರದ
7. . . ಮಂ
8. . . . . ಜನ . . . .
9. ಸುರಲೋಕ ಪ್ರಾಪ್ತನಾದಲ ಪರೋಕ್ಷವಿನಯ.

Note.

This is also full of lacunae. It begins with the usual invocatory verse addressed to Śambhu and records the death of some one in the year Śaka 1250 Vibhava (1328 A. D.) and the erection of this monument (vîragal) in his memory.

11

At the village Hirimagaḷûr in the same hobli of Chikmagaḷûr, on a slab in the pavement within the enclosure of the Râma temple (Chikmagalur Taluk No. 9 Revised).

Old Kannaḍa characters.

Size 1′ 8″ × 1′ 6″

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಹಿರಿಮಗಳೂರು ಗ್ರಾಮದ ರಾಮದೇವರ ದೇವಾಲಯದ ಪ್ರಾಕಾರದಲ್ಲಿ ವಾಯುವ್ಯದಕಡೆ ನೆಲಕ್ಕೆ ಹಾಸಿರುವ ಕಲ್ಲಿನಲ್ಲಿ

ಹಳಗನ್ನಡಕ್ಷರ.

ಪ್ರಮಾಣ 1′ 8″ × 1′ 6″

1. . . . . ಸಂವತ್ಸರಗಳು . . .
2. . . . ಸಯಾರಸದಿಯಣ್ಣನಾಚಾರಿ ದೇ
3. . . . ವೆಗ್ಗಡೆ ಸಂಧಿ ವಿಗ್ರ [ಹಿ] ಏಚಯ್ಯನುಂ ತೊ
4. ಟ್ಟಿಲ ಪುಟ್ಟಗಾವುಣ್ಡನುಂ ಎಱೆಯಣ್ಣಹೆಮ್ಮಾರ್ಡಿ
5. ಕೆಱೆಯ ಕಟ್ಟಿ ಕಲ್ಲತುಂಬ ನಿಕಿಸಿದ ಮಂ
6. ಗಳ॥
7. ಯಿದನ ಅಳಿಪ್ಪಾತಕರಾನಷ್ಟವ
8. ಪರು॥

Note.

This records that Sadiyaṇṇanâchâri and Êchayya, minister for peace and war, Puṭṭagavuṇḍa of Toṭṭil and Eṟeyaṇṇa-Permâḍi built a tank and erected a stone sluice for it. There is an imprecation at the end:—Those who destroy this shall be completely ruined. It is difficult to determine who these Êchayya and Eṟeyaṇṇa Permâḍi are. It is possible that Eṟeyaṇṇa Permâḍi was the Ganga king Eṟeyappa-Permâḍi or Nîtimârga II. An inscription of Nîtimârga is found in the same village Hirimagaḷûr. The absence, however of any epithet like śrîmat, for the name would suggest that Eṟeyaṇṇa Permâḍi was an officer under the king Eṟeyappa Permâḍi (Nîtimârga II) and took the king's name, since the practice of assuming the name of the ruling sovereign was very common in old times. [M.A.R. 1916, p 46] The characters too are of the period of Nîtimârga II, the Ganga king (C. 886-913).

12

At the village Indâvâra in the same hobli of Chikmagaḷûr, on a vîragal set up near the Bairedêvaru temple (Chikmagalur Taluk No. 30 Revised).

Kannaḍa language and characters.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಚಿಕ್ಕಮಗಳೂರು ಹೋಬಳಿ ಇಂದಾವಾರ ಗ್ರಾಮದ ಬೈರೇದೇವರಗುಡಿ ಬಳಿ ನಟ್ಟ ವೀರಕಲ್ಲು (ಪ್ರಿಂಟ್ ನಂಬರ್ 30ನೆಯ ಶಾಸನ).

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮರ ಚಾರವೇ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯಃಶಂ
2. ಭವೇ । ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾಮಂಡಳೇಶ್ವರಂ ಶ್ರೀ ವೀರಬಲ್ಲಾಳು ದೇವರು ದೋರಸಮುದ್ರದ
3. ಲು ಸುಖಸಂಕಥಾ ವಿನೋದದಿಂ ರಾಜ್ಯಂ ಗೆಯುತ್ತಿರ್ದಾ ಕಾಲದಿತ್ತ ಸಾಧಾರಣ ಸಂವತ್ಸರ
4. ದಲು ಯಿಂದವೂರದವರುಪ್ಪವಳ್ಳಿಯುವರ ಕೂಡೆ ಹೊಲವೇರೆಗೆ ಕಾದಿದಲ್ಲಿ ಚಂಡಗಾಉಂಡನಂ ಯಿ
5. . . ರುಂದಕಾದಿ ಸುರಲೋಕ ಪ್ರಾಪ್ತನಾದ ಡೊಂಭತ್ತು ನಾಡೂರ ಕೆಣೆಗಿಲ ದೇಕಣ ಹೆಗಡೆಯೊ
6. ಳಗಾಗಿ ಋಟ್ಟು ಎರಡುಂ ಸಾಙುಲಾಗದೆಂದು ನಾಡುಂ ಹೆಗ್ಗಡೆ ಮುಂದೆ ಘರಿಸಿ ಮಾಸಮುಂದ
7. ವಂ ನೋಡಿ ಉಪ್ಪವಳ್ಳಿಯುವರಿಂಗೆಱೆಯಿಂ ಪೋಗೆಕೆಱೆಯ ಕೋಡಿಯಿಂ ಕೊಂಚಾಳದ ಹೊಳೆಯಿಂ
8. ದಿತ್ತ ಹಡುವಲುಪ್ಪವಳ್ಳಿಯ ವರಿಂ ಗೊಪ್ಪೆಜ್ಜೆ ನೆಲಕ್ಕೆ ಸ್ವಾಮ್ಯವಿಲ್ಲ ಮೂಡ ದೆಸೆಯಿಂದ ಮಾನ ಕೊಪ್ಪೆಜ್ಜೆ ನೆಲಕ್ಕೆ ಸ್ವಾಮ್ಯವಿ
9. ದಂತಾಗಿ ವುಪ್ಪರಳ್ಳಿಯಲು ಸತ್ತವರಿಂಗೆ ಹೊನ್ನ ಕೊಟ್ಟು ದಿದಿಂ ಬಳಿ
10. ಕ್ಕೆ ಸಾಸನ ವೀರಗಲ್ಲನಿಂದವರದ ಯೂಱೊಕ್ಕಲುಂ ಕರಿಕ ಗಾವುಂಡನ . . . . . . ಗಾವುಂಡನು ಬಲ್ಲಗಾಉ
11. ಂಡ ನದಿಯಿಂದೆ ಮರುವ ಗಾವುಂಡನ . [ಮ] ಸಣಗಾವುಂಡ ನು ಕೋಚಗಾವುಂಡನವರು ನಿಲಿಸಿದಕಲ್ಲು
12. ಸೀಮೆಯು ಸಂದು ಹಸ . ನಲೂ . ರುಂ
13. ಸನವಬರದ ಮಂಚಯ್ಯ . . . .
14. . . ರರೂ . . . . . ನಮು

Transliteration.

1. namas tuṃga-śiraś-chumbi-chandra-châmara-châravê trailôkya-nagarârambha-mûlastaṃbhâya Śaṃ-
2. bhavê ‖ svasti śrîman-mahâmaṇḍaḷêśvaraṃ śrî-vîra-Ballâḷu-dêvaru Dôrasamudrada-
3. lu sukha-saṃkathâ-vinôdadiṃ râjyaṃ geyuttirdâ kâladitta Sâdhâraṇa-samvatsara-
4. dalu Yindavûradavar Uppavaḷḷiyavara kûḍe holavêrege kâdidalli Chaṃḍagâvuṇḍanaṃ yi-
5. .... ruṃda kâdi suralôkaprâptanâdaḍ oṃbhattu-nâḍûra Keṇegila Dêkaṇa-hegaḍe-yo-
6. ḷagâgi yiṭṭu eraḍuṃ sâyalâgadendu nâḍuṃ heggaḍe muṃde, gharisi, mâsamaṃda-
7. vaṃ nôḍi Uppavḷḷiyavariṃg er̤eyiṃ-mêge ker̤eya kôḍiyiṃ Koṃchâḷada hoḷeyiṃ-
8. ditta haḍuval Uppavaḷḷiyavariṃg oppejjenelakke svâmyavilla mûḍa deseyinda mânakoppejjenelakke svâmyavi-
9. daṃtâgi Vupparaḷḷiyalu sattavarimge honna koṭṭu tididiṃ (?) baḷi-
10. kke sâsana vîragallan Iṃdavarada yûr̤okkaluṃ Karikagâvuṃḍana . . . . gâvuṇḍanu Ballagâü-
11. ṃḍan Adiyiṃde Maruvagâvuṃḍana [Ma] saṇagâvuṃḍanu Kôchagâvuṃḍanavaru nilisida kallu
12. sîmeya saṃduhasa....nalû....ruṃ
13. sanava barada Maṃchayya . . . .
14. . . . rarû . . . . nama.

Translation.

Salutation to Śambhu. During the reign of the illustrious mahâmaṇḍalêśvara, Śri Vîra Ballâḷudêva in peace and wisdom in Dôrasamudra, in the year Śâdhâraṇa:

On the inhabitants of Yindavara fighting on account of a field boundary with the inhabitants of Uppavaḷḷi, Chaṇḍagâvuṇḍa fought and died. Whereupon the men of nine nâḍus including Dêkaṇa-heggade of Keṇegil assembled (iṭṭu) and saying "both (parties) should not perish" the nâḍu and heggaḍe came forward and examining the boundaries decided: "To the people of Uppavaḷḷi does not belong even one foot of land from the tank upwards, from the natural outlet of the tank and from the stream of Konchâḷa westwards up to Uppavaḷḷi; but as they (people of Uppavaḷḷi) have a claim to some land (mânak oppejje-nelakke), gold should be paid as compensation (by the people of Indavara) for the deaths at Upparaḷḷi".

To this effect a vîragal with śâsana was set up by the inhabitants of Indavara, Karikagâvuṇḍa's . . . . gavuṇḍa, Ballagâvuṇḍa, Adiyinde (?) Maruvagâvuṇḍa's son Masaṇagâvuṇḍa, and Kôchagâvuṇḍa.

. . . . Manchayya wrote this inscription . . . .

Note.

This is the revised inscription No. 30 of Chikmagalur Taluk published in E. C. VI. It belongs to the reign of the Hoysala King Viraballâḷa and the year Sâdhâraṇa. It may be assigned to A. D. 1190 when Bâllâḷa II was king. The inscription is of importance as it shows how disputes relating to boundaries of land were settled in former days. The meaning of lines 6-9 giving the decision in regard to the boundary disputes is, however not free from doubt and several letters are lost in lines 12-14. (See M. A. R. 1916, P. 54)

13

At the same village Indâvâra, on a vîragal near the southern entrance.

Kannaḍa language and characters.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಇಂದಾವಾರದ ದಕ್ಷಿಣ ದಿಕ್ಕನಊರಬಾಗಿಲಬಳಿ ನಟ್ಟ ವೀರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿಸ್ರೀ . . ಸಕ . . . . . ಬಾವನ ಮಗ
2. ಬಾನಮ ವೂರ ಬಾಯ ಗಟ್ಟದಲಿ ಕಾದಿಸತ್ತ
3. ಅವನ ಕಲ್ಲಗೆಯಿಲಾ ॥

Translation.

Be it well. In the śaka · · · · · · · · · · Bânama, son of · · · · bova fought in the bâygaṭṭa (embankment ?) of the village and died. This is the stone set up for him.

Note.

This is a vîragal inscription and may be assigned to C. 1200 A. D.

14

At the same village Indâvâra, on a rock in the land of Îrêgauḍa to the west of the village.

Kannaḍa language and characters.

ಅದೇ ಗ್ರಾಮಕ್ಕೆ ಪಶ್ಚಿಮ ಈರೇಗೌಡನ ಗದ್ದೆಯಲ್ಲಿ ಹುಟ್ಟು ಬಂಡೆಯ ಮೇಲೆ.

ಸುಭದ್ರಾ ದೇವತೆ.

Translation and Note.

Subhadrâdêvate : May be assigned to C 1500 A. D.

15

At the village Mattâvâra in the same hobli of Chikmagaḷûr, on a slab set up in the enclosure of Pârśvanâtha-basti (Chikmagalur Taluk No. 52 Revised).

Kannaḍa language and characters.

Size 2′ × 1′—3″

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಮತ್ತಾವಾರದ ಪಾರ್ಶ್ವನಾಥ ಬಸ್ತಿಯ
ಪ್ರಾಕಾರದಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲಿನಲ್ಲಿ.

ಕಡೂರು ಡಿಸ್ಟ್ರಿಕ್ಟ್ ಚಿಕ್ಕಮಗಳೂರು ನಂ. 52ನೆಯ ಶಾಸನದ ತಿದ್ದುಪಡಿಯಾದ ಪ್ರತಿ.

ಪ್ರಮಾಣ 2′ × 1′ 3″

1. ಮರುಳಜಿನ ಜಕವೆ ಹಟ್ಟಿ ಚಟವೆ
2. ಗಂತಿ ಮತ್ತಊರ ಬಸದಿ ತಪಸು
3. ಮಾಡಿ ಸಿದ್ಧಿ ಆದಳು ಅಬೆಯ ಮಾ
4. ಚರನ ಮಗ ಮಾರ ಕಲ್ಲ ನಿಲಿಸಿ
5. ದ .

Translation.

Chaṭaveganti of Maruḷa-Jina Jakavehaṭṭi performed *tapas* in the *basadi* of Mattavûr and attained *siddhi* (died and attained heaven). Mâra, son of Abeya Mâchara set up this stone.

Note.

This epigraph may be assigned to about 1400 A. D. It records the death of a Jaina woman named Chaṭave-ganti. Mattaûr is the same as the village Mattavara. She was a native of a village called Maruḷa-jina Jakavehaṭṭi. The woman became a nun and performed austerities prescribed for the Jainas and died. Some one seems to have set up this stone in her memory.

16

At the same village Mattâvâra, on a slab in the sukhanâsi of the same Pârśvanâtha-basti.

Kannaḍa Language and characters.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಮತ್ತಾವಾರದಲ್ಲಿರುವ ಪಾರ್ಶ್ವನಾಥಬಸ್ತಿಯ
ಸುಖನಾಸಿಯಲ್ಲಿರುವ ಕಲ್ಲು

1. ಶ್ರೀಮತ್ಪರಮ ಗಂಭೀರ ಸ್ಯಾದ್ವಾದಾಮೋಘಲಾಂಛ
2. ನಂ । ಜೀಯಾತ್ತ್ರೈಲೋಕ್ಯನಾಥಸ್ಯ ಶಾಸನಂಜಿ

3. ನಶಾಸನಂ ॥
4. ಸ್ವಸ್ತಿಸಮಧಿಗತಪಂಚ ಮಹಾಶಬ್ದ ಮಹಾಮಂಡಳೇಶ್ವ
5. ರಂ ದ್ವಾರಾವತೀಪುರವರಾಧೀಶ್ವರಂ ಯಾದವಕುಳಾಂ
6. ಬರದ್ಯುಮಣಿ ಸಮ್ಯಕ್ತ ಚೂಡಾಮಣಿ ಮಲ
7. ಪರೊಳುಗಣ್ಡಾದ್ಯನೇಕನಾಮಾವಳೀ ವಿರಾಜಿತರಪ್ಪ ಶ್ರೀ
8. ಮತ್ತ್ರೈ [ರೋ] ಕ್ಯಮಲ್ಲವಿನೆಯಾದಿತ್ಯ ಹೊಯ್ಸಳ
9. ದೇವರ್ಗ್ಗಂಗವಾಡಿ ತೊಂಭತ್ತಱುಸಾಸಿರಮನಾಳ್ವು
10. ಸುಖದಿಂ ಪ್ರಿಥ್ವೀರಾಜ್ಯಂಗೆಯ್ಯೆ ಸಕವರ್ಷ ೯೯೧ನೆ
11. ಯ ಪಿಂಗಳಸಂವತ್ಸದ ವೈಶಾಖ ಶುದ್ಧ ತ್ರಯೋದಶಿ ಬ್ರಿಹ
12. ವಾರದಲ್ ಪಿಂದುದೆವಸಂ ಹೊಯ್ಸಳ ದೇವರ್ ಮತ್ತಪುರಕೆ
13. ಕಾಲಂತಿರ್ವಿತಂದು ಬಿಜಯಂಗೆಯ್ದಂದು ಬಸದಿಗೆ ವಂದಿ
14. ದೇವರಂ ಕಂಡಿ ಬೆಟ್ಟದೊಳೆ ಕಳ್ಧರವ ವಿಲ್ಲಯಕೆಮಾಡಿ
15. ಸಿದಿರೂರೊಳಗೆ ಮಾಡಿಸಿವೆಂದಡೆ ಮಾಣಿಕಸೆಟ್ಟಿ
16. ಯಿನ್ತೆಂದು ಬಿನ್ನಪಂಗೆಯ್ದಂ ದೇವರ್ಣ್ನೀ ವೂರೊಳೊಂದು
17. ಬಸದಿಯುಂಮಾಡಿಸಿ ಭೂಮಿಯುಂಬಿಟ್ಟಮಾ
18. ನಮಃಹಿಮೆಗಳಂ ಕೊಟ್ಟಡೆ ಬಡವಬ್ಬರ್ ನಿಮ್ಮದ
19. ಡದರ್ಥಕ್ಕೆ ಪ್ರಮಾಣುಂಟೆ ದೇವರರ್ಥಮಂಮಲೆಯ
20. ರಸುಗಳಹಡೆದ ಭತ್ತಮುಂ ಸಮಾನಮದರ
21. ಮಾಣಿಕಸೆಟ್ಟಿಯ ಮಾತಿಂ ಮೆಚ್ಚಿನಕ್ಕು ಕರವೊಳ್ಳಿ ತೆಂ
22. ದು ಬಸದಿಯ ನೂರೊಳಗೆ ಮಾಡಿಸಿ ಸಾಮಿಯುಂ
23. ಮಾಣಿಕಸೆಟ್ಟಿ ರಾಜಗಾವುಣ್ಡಮುದ್ದಗಾವುಣ್ಡರಿಂಬೆ
24. ಸಾಖಿದೆನ್ನೂಱು ಭತ್ತಕ್ಕೆಬಿಡಿಸಿ ॥ ತೆಪೆಯೊಳ್ಪಂ.
25. ಡಂ ನಾಡಳಿಯಲಿ ಸಿದ್ಧಾಯದಲ್ಲಿ ಭತ್ತನೂಱನೆಱವಿ
26. ನಯಾಯಿತನೂಪಂಪೆಱತೆರೆಗಳ ? ಮತ್ತವೂರಬ
27. ಸದಿಗೆಬಿಟ್ಟಂ ॥ ಅಂತು ಬಿಟ್ಟುಬಸದಿಯುವಸದಲಿಪಲವ
28. ಮನೆಗಳಮಾಡಿಸಿ ರಿಷಿಹಳ್ಳಿಯೆಂದು ಪೆಸರನಿಟ್ಟು
29. ಮನೆದೆಪೆ ಮದುವೆದೆಪೆ ಊರುಟ್ಟಿಗೆ ತಾದೆಸು
30. ರಂದು ಕವರ್ತ್ತೆಸೇಸೆ ಒಸಗೆಮನಕರೆಕೂಟಕ
31. ಕನ್ದಿಬೀರವಣಕೊಡತಿವಣಕತ್ತರಿವಣ ಅಡೆಕಲು
32. ವಣಹಡವಳೆಯ ಹದಿಯಟಾಯ ಕುಂಬಱಬಿ
33. ಟ್ಟಿಕಂಮಱವಿಟ್ಟಿಯಿವೊಳಗಾಗಿ ಹಲವು ಮಹಿಮೆ
34. ಗಳಂವಿನೆಯಾದಿತ್ಯ ಹೊಯ್ಸಳ ದೇವರಾಚಂದ್ರಾರ್ಕ
35. ತಾರಂಬರಂಸಲ್ಗೆ ॥ ಇನ್ತೀಧರ್ಮದೊಳಾವನಾನುಂತಪ್ಪಿದ
36. ವಂಗಂಗೆಯಲು ಗಂಗೆಯಂಕೊಂದುತಿನ್ದಂ ಲಿಂಗಾಳಿ
37. ಪಂಗೆಯ್ದ ॥ ನಿಸ್ಥಾನವೆ ಕಟ್ಟೆಗಳಸ್ಥಾನಂಜಾಗವಳ್ಳಿ
38. ಮತ್ತಾಪುರಹಳ್ಳಿಯಗಾವುಣ್ಡ . . ತಾನಿತ್ತುದಕ್ಕೆ ಪೆ . .
39. . . ನ್ದೆನಿತ್ತುದದಕ್ಕೆ ದೇವಗೃಹ . . . .
40. ವನಾನವಕ . . ಹೊಲಹಾ . . ವಾಗಿರ್ಪ ॥ ೪೦೦೦೦೦

(ಮುಂದಕ್ಕೆ ಕಟ್ಟಡದಲ್ಲಿ ಸಿಕ್ಕಿದೆ)

Transliteration.

1. śrîmat-parama-gaṃbhîra-syâdvâdâ-môghalâṃchha-
2. naṃ । jîyât trailôkyanâthasya śâsanaṃ Ji-
3. na-śâsanaṃ ॥
4. svastisamadhighata-paṃchamahâśabda mahâmaṃḍaḷêsva-
5. raṃ Dvârâvatî-puravarâdhîśvaraṃ Yâdava-kuḷâṃ-
6. bara-dyumaṇi samyakta-chûḍâmaṇi mala-
7. paroḷu-gaṇḍâdyanêka-nâmâvaḷî-virâjitarappa śrî-
8. mat Trai [lo] kyamalla Vinayâditya-hoysaḷa-
9. dêvar Gaṃgavâḍi-toṃbhattaṛusâsiraman âḷdu
10. sukhadiṃ prithvîrâjyaṃgeyye sakavarsha 991 ne-
11. ya Pingaḷa-saṃvatsarada Vaiśâkha śuddha trayôdaśi Briha-
12. vâradal piṃdu devasaṃ Hoysaḷadêvar Mattavurake
13. kâlaṃ tirvitaṃdu bijayaṃgeydaṃdu basadige vaṃdi
14. dêvaraṃ kaṃḍi beṭṭadoḷe kaḷdarava villiyake mâḍi-
15. sidir ûrôḷage mâḍisiveṃdaḍe Mâṇikaseṭṭi
16. yinteṃdu binnapaṃ-geydaṃ dêvar nîv ûroḷomdu
17. basadiyaṃ mâḍisi bhûmiyaṃ biṭṭa mâ-
18. na-mahimegaḷam koṭṭaḍe baḍavabbar nimmada-
19. ḍadarṭhakke pramâṇuṃṭe dêvararthamaṃ Maleya-
20. rasugaḷa haḍada bhattamuṃ samânam adara
21. Mâṇikaseṭṭiya mâtim mechchi nakku karavoḷḷiteṃ-
22. du basadiyan ûroḷage mâḍisi sâmiyaṃ
23. Mâṇikaseṭṭi Râjagâvuṇḍa Muddagâvuṃḍariṃ be-
24. sâyidennûr̤u ? bhattakke biḍisi ॥ ter̤eyoḷ pa . . .
25. ḍam nâḍaḷiyali siddhâyadalli bhattanûḷa nel̤a vi-
26. nayâyitanû paṁpel̤teregaḷa Mattavûra ba-
27. sadige biṭṭaṃ॥ aṁtu biṭṭu basadiyavasadali palava-
28. manegaḷa mâḍisi Rishihalliyeṃdu pesaraniṭṭu
29. manedeṟe mâduvedeṟe ûruṭṭige taude su-
30. raṃdu kavartte sêse osage manakare kûṭa ka-
31. kandi bîravaṇa koḍativaṇa kattarivaṇa aḍekalu-
32. vaṇa haḍavaḷeya hadiyaṟâya kuṃbaṟa bi-
33. ṭṭi kaṃmaṟa viṭṭi yivoḷagâgi halavu mahime-
34. gaḷaṃ Vineyâditya-hoysaḷa-dêvar âchaṃddrârkka-
35. târaṃbaraṃ salge॥ intî dharmadoḷ âvanânuṃ tappida-
36. vaṃ Gaṃgeyalu gaṃgeyaṃ koṃdu tindam Limgâḷi-
37. paṃ geydan isthânave kaṭṭegaḷa sthânaṃ Jâgavaḷḷa
38. Mattâvura haḷḷiya gâvuṇḍa tânittudakke pe ....

39. nde nittudadakke dêvagṛiha

40. va nânavaka....holahâ . vâgirpa ‖ 4,00,000.

Translation.

Victory to the Jina-śâsana, containing the commandmants of the Lord of the three Worlds and bearing the excellent attribute of the auspicious and very profound *syâdvâda*.

Be it well. While the obtainer of the five great sounds, mahâmaṇḍalêśvara, lord of the excellent city of Dvârâvati, a sun to the firmament the Yâdava race, crest-jewel of righteousness, champion over Malepas, adorned with these and many other titles, the illustrious Trailôkyamalla Vinayâditya Hoysaḷadêvar was governing Gangavâḍi ninety-six thousand and ruling the earth happily :—

On Thursday, the 13th lunar day of the bright half of Vaiśâkha in the year Pingala corresponding to the Śaka year 991 :—The Hoysaḷa king having previous to that date had a channel turned and brought to that village, was now pleased to visit the village—

On that occasion the king went to the basadi and seeing the god therein asked "why have you built the basadi on the hill (outside) instead of building it inside the village?" To this Mâṇikaseṭṭi replied respectfully "we beg of your Highness to build a basadi within the village and richly endow it with wealth and privileges. We are poor but there is no limit to your wealth. Your wealth is equal in quantity to the paddy grains grown by the hill chiefs." The king was pleased with the speech of Mâṇikaseṭṭi, smiled and saying "very well" had the basadi built inside the village and set up the god inside it and got Mâṇikaseṭṭi, Râjagavuṇḍa and Muddagavuṇḍa to endow 200............. . of land for the paddy to the basadi. The king also granted for the basadi at Mattâvara the paddy income of the *Siddhâya* of the village Nâḍaḷi (The stanza in ll. 24-27 is very corrupt and its meaning is not clear).

Making these endowments the king Vinayâditya-Hoysaḷa-dêvar got several houses constructed near the basadi and gave the name Rishihaḷḷi and granted that village remissions of house-tax, marriage-tax, ûr-uṭṭige (?), *taude*, *suṟandu*, *kavartte*, *sêse*, *osage* (a tax on auspicious ceremonies, *manakare*, *kûṭa* (a tax on communal meetings like jâti-kûṭa, etc.), *kakandi* (?) *bîravaṇa* (a tax on soldiers), *koḍati-vaṇa* (a tax on wooden hammer or thrashing floor ? , a tax on smiths), *kattari-vaṇa* (scissors-tax : a tax on tailors), *aḍekaluvaṇa* (anvil tax paid by goldsmiths), *haḍavaḷeya*, *hadiyaṟâya*, *kumbaṟa-viṭṭi* (tax on potters), and *kammaṟaviṭṭi* (tax on blacksmiths).

May this endure as long as moon, sun, and stars last.

He who infringes this grant will be guilty of slaying and eating *Gange* (cows?) and destroying *lingas* in Ganges (on the banks of the Ganges river).

This sthâna (office of the trustee of a temple) belongs to the kaṭṭes (a family?):—the gavuṇḍa of Jâgavaḷḷa and of Mattâvura village................................... ... . for his grants and for the temple........... ....400,000 (The meaning of this stanza is obscure as several letters are lost. The rest of the inscription is hidden by the building).

Note.

This inscription is of importance as it shows what interest both the king and the subjects took in building and endowing temples even in the early years of the Hoysaḷa rule. The king in whose reign this was engraved is the Hoysaḷa king Vinayâditya. His capital is not named in this grant· He is merely stated to be ruling Gangavâḍi 96,000. Jainism too occupied at the time a much more prominent place in the Malnâḍ districts than it does to-day. Regarding the date we find it given as Ś' 991 Pingala sam. Vaiś. sù 13 Bri. But S' 991 is not Pingaḷa. The nearest Pingaḷa is Ś' 999. But in this year Vaiś. śu. 13 is a Sunday and not Thursday as stated in the grant. If we take the śâka year as correct the year becomes Saumya and during this year Vaiś. śu 13 is not Thursday. Even if we take the Tamil month Vaiyâśi as is sometimes done, Vaiyâśi śu. 13 (or Jyêshṭha sù. 13) is a Wednesday and corresponds to 5th May 1069 A.D. It is well-known that the dates of Vinayâditya as found in the inscriptions are aften irregular, even when the details of dating are given in words and not figures and the letters are clearly legible. See p. 51 of M.A.R. 1916 on this subject. The prefix Trailôkyamalla before Vinayâditya refers to his overlord, the Châlukya king Trailôkyamalla Āhavamalla 1042-1068. The meaning of some of the taxes found in the inscription is obscure (M.A.R. 1916, pp. 51 and 52.)

17

On a bell in the same Pârśvanâtha-basti.

Kannaḍa language and characters.

ಅದೇ ದೇವಸ್ಥಾನದಲ್ಲಿರುವ ಗಂಟೆಯಮೇಲೆ

ಮತ್ತಾವಾರ ಬಸ್ತಿ ಪಾರ್ಶ್ವನಾಥಸ್ವಾಮಿ ಚೈತ್ಯಾಲಯಕ್ಕೆ ಐವರ ಅಂಬಣನುವ ॥

Note.

This records the gift of a bell to the chaityâlaya of Pârśvanâthasvâmi in the basti of Mattâvâra by Aivara Ambaṇa. The characters are of the last half of the 19th century.

18

At the entrance to village Uppavaḷḷi in the same hobli of Chikmagaḷur.
Kannaḍa language and characters.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಉಪ್ಪವಳ್ಳಿ ಗ್ರಾಮದ ಊರಬಾಗಿಲು ಮಾರೀ ಪೀಠದಲ್ಲಿ

1. ವಿನಾಯಕ
2. ಯಕನಪ್ರತಿಷ್ಟೆಯ
3. ಡಿಸಿದ ಸುಭಮಂಗಳ

Note.

This records the setting up of the god Vinâyaka. No name of the person who setup the god nor date is given. The characters seem to be of the 13th century A.D.

19

At the same village Uppavaḷḷi, on a slab in the doorway of the
Iśvara temple near the pond

Kannaḍa language and characters.

ಅದೇ ಉಪ್ಪವಳ್ಳಿ ಗ್ರಾಮದ ಹೊಂಡದಮೇಲಿರುವ ಈಶ್ವರ ದೇವಸ್ಥಾನದ ಬಾಗಿಲಿನ ಕಲ್ಲಿನಮೇಲೆ

1. ಶ್ರೀ ಕೇಶವಯೋಗೀ
2. ಶ್ವರ ಸೇವೆ ॥ ಶ್ರೀ ॥

ಅದೇ ಸ್ಥಳದಲ್ಲಿ ಇದರ ಕೆಳಗಿನ ಕಲ್ಲಿನಮೇಲೆ

ಶ್ರೀ ಕೇಶವಯೋಗೀಶ್ವರ ಸೇವೆ ॥ ೦

Translation.

The service of Śrî Kêśava-Yôgîśvara : Śrî.

Note.

The doorway of the temple seems to have been set up by an ascetic named Kêśava-Yôgîśvara. Nothing is known about this Kêśava-Yôgiśvara. The characters seem to be of about 1700 A.D.

20

At the same village Uppavaḷḷi, on a vîragal in front of the Inscription
slab No. 41 of Chikmagaḷur Taluk.

Kannaḍa language and characters.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಉಪ್ಪವಳ್ಳಿ ಗ್ರಾಮದಲ್ಲಿ 41ನೆಯ ನಂಬರಿನ
ಶಾಸನದ ಎದುರಿಗೆ ಇರುವ ವೀರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿಸಮಸ್ತ ಪ್ರಸಸ್ತಿಸಹಿತಂ ಶ್ರೀಮನುಮಹಾಮಂಡಳೇಸ್ವರಂ ತಳಕಾಡು ಕೊಂಗುನಂಗಲಿ ಉಚ್ಚಂಗಿ ಬನ
2. ಹಾನುಂಗಲು ಸಹಿತ ಸಮಸ್ತಮೇದಿನಿಗೊಂಡಗಂಡ ಕಟಕಸೂದಕಾಟಿ ಸಮಸ್ತ ಭುವನಾಸ್ರಯ
3. . . . .
4. . . . .
5. . . ಮಮ . . . . . .
6. ದು ತಿಳಿ . . . . ಕಾದಿ . : ಬಿರ್ದ್ದು ಸುರಲೋ
7. . . . . ಸರಿ . . . . ಜಯ . .
8. . . . . ತ . .

Note.

This is also a vîragal recording the exploits and death of some warrior in the reign of some Hoysaḷa king. The titles, possessor of all good attributes, mahâmaṇḍalêśvara, conqueror of the whole earth including Talakâḍu, Kongu, Nangali-Uchchangi and Banavâsi and refuge of the whole universe are found at the commencement of the grant but the king is not named. The record probably belongs to about 1230 A.D., during the reign of Narasimha II.

21

On a slab standing at the entrance of the same village Uppavaḷḷi.
(Chikmagalur Taluk No. 38 Revised)

Kannaḍa language and characters.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಉಪ್ಪವಳ್ಳಿ ಗ್ರಾಮದ ಊರಬಾಗಲ ಬಳಿ ನಟ್ಟ ಕಲ್ಲಿನಲ್ಲಿ (ಕಡೂರು
ಡಿಸ್ಟ್ರಿಕ್ಟ್ ಚಿಕ್ಕಮಗಳೂರು ನಂ. 38ನೆಯ ಶಾಸನದ ತಿದ್ದುಪಡಿಯಾದ ಪ್ರತಿ.)

1. ಸ್ವಾಸ್ತಿ ವಿಕ್ರಗಾ
2. ಲಂ ೧೦೬೦ ಸ್ವಾಸ್ತಿ
3. ಶ್ರೀಮತು ತ್ರಿ [ಭು]
4. ವಯುನಮಲ
5. ವಿನೆಯಾದಿತ್ಯಹೊ
6. ಯ್ಸಳದೇವರ ರಾಜಂಪರಿ
7. ಧಾವಿಯೆಂಬ ಸಂವತ್ಸರಂ ಉರ್ಪ್ಪ
8. ವಳ್ಳಿಯ ಬಾಸಗವುಣ್ಡನಬಿಟ್ಟಿ
9. ಗವುಣ್ಡನ ಮಗಂ ಬಿಟ್ಟಿಯಣ್ಣ ಇಂನ್ದ
10. ಯುರದ ಭೂವ.ಗವುಣ್ಡ ಹೊಲದ ಬಿ
11. ದೆರ ಸಂಮ್ಮದದಿ ಕೊನ್ದಡೆ ಬಾಸ
12. ಗವುಣ್ಡ ಬೂವೆಗವುಣ್ಡನ
13. ಕೊನ್ದ

Transliteration.

1. svâsti Vikra [ma] gâ-
2. laṃ 1060 svâsti

3. śrîmatu Tri [bhu]
4. vayanamala
5. Vineyâditya-Ho-
6. ysaḷa-dêvara râjaṃ Pari-
7. dhâvi yemba saṃvatsaraṃ Urppa-
8. vaḷḷiya Bâsagavuṇḍana Biṭṭi-
9. gavuṇḍana magaṃ Biṭṭiyaṇṇa Iṃnda-
10. yurada Bhûva-gavuṇḍa holada-bi-
11. dera saṃmmadadi kondaḍe Bâsa-
12. gavuṇḍa Bûvegavuṇḍana
13. konda

Translation.

Be it well. In the Vikrama year 1060:—Be it well. During the reign of the illustrious Tri[bhu]vanamalla Vinayâditya Hoysaḷa-dêva, in the year named Parîdhâvi on Bûvagavuṇḍa of Indayura killing in connection with the bamboo plants of a field (holada-bidera·sammandadi), Biṭṭiyaṇṇa, son of Biṭṭigavuṇḍa, (who was the son ?) of Bâsagauṇḍa ofāUppavaḷḷi, Bâsagavuṇḍa slew Bûvegavuṇḍa.

Note.

This (Chikmagalur 38 revised) is an instance of the usual blood feuds that took place in connection with the land disputes. The record belongs to the reign of the Hoysaḷa king Vinayâditya. Except the surname Tribhuvanamalla, no other titles are applied to the king nor is his capital named. The title Tribhuvanamalla indicates that Vinayâditya was a subordinate of the Châlukya king who possessed that title. This title was applied to the Châlukya kings Vikramâditya V, 1009-1018 and Vikramâditya VI (1076-1126). Now at the beginning of this record the date is given as the Vikrama year 1060. Evidently this does not apply to Châlukya Vikrama era as it began in 1076 A. D. Taking the Samvat Vikrama era of the North, the date would correspond to 1004. This year is however Krôdhin and not Parîdhâvi as stated in the record. The nearest year Parîdhâvi is 1012 A.D. This year falls in the reign of Tribhuvanamalla Vikramâditya V. But if we take this early date Vinayâditya's reign would extend for nearly a century up till 1100 A.D. when Ballâḷa I became king. *Rao Bahadur* R. Narasimhachar has discussed this question of the dates in full in M.A.R. 1916, p. 51 and postulates that there were two Vinayâdityas with a Kâma-Poysaḷa intervening between them, that Vinayâditya I ruled till 1022, Kâma-Poysaḷa till 1047 and Vinayâditya II till 1100. It is a matter of common knowledge that the dates found in the inscriptions of Vinayâditya and his son Eṛeyanga are extremely irregular. But the question of the existence of two Vinayâdityas has yet to be accepted by scholars.

Further Vikramakâla is used in several inscriptions of Vinayâditya to denote the number of years elapsed in the Châlukya Vikrama era. Cp. E. C. VI Kadur 142 of the 19th year of Vikrama-kâla, *viz.*, 1095 A. D. The figure 1060 might stand for 16, the zeros having no value. Thus E. C. III T.-Narasipur 72 is dated Ś 102022 which really means Ś 1222. Hence the present record might belong to the 16th year of Châlukya Vikrama era *viz.*, 1091-1092 A. D. But this year would corrspond to the cyclic year Prajôtpatti or Âṅgîrasa and would not coincide with Parîdhâvi mentioned in the record. The date is thus irregular.

We may also note here that the name of the village Urpavaḷḷi is met with at early as 899 (?) in Chikmagalur 3: E. C. VI.

22

At the same village Uppavaḷḷi, on the 1st vîragal in the wet land of Karîm Sâb to the north of the viaḷḷge.

Kannaḍa language and characters.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಉಪ್ಪವಳ್ಳಿಯ ಗ್ರಾಮಕ್ಕೆ ಉತ್ತರ ಕರೀಂ ಸಾಬಿ ಗದ್ದೆಯಲ್ಲಿ ೧ನೆಯ ವೀರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾಶ್ರಯಂ ಶ್ರೀ ಪ್ರಿಥ್ವೀವಲ್ಲಭ ಮಹಾರಾಜಾಧಿರಾಜಂ
2. ಪರಮೇಸ್ವರಂ ದ್ವಾರಾವತೀ ಪುರವರಾಧೀಸ್ವರಂ ಯಾದವ ಕುಳಾಂಬರ
3. ದ್ಯುಮಣಿ ಸಮಕು ಚೂಡಾಮಣಿ ನಿಶಂಕ ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ . . . .
4. ರ ಸಿಂಹದೇವರು ಮಗರ ನಿರ್ಮ್ಮೂಳೋರ್ಮ್ಮುದನಂ ಮಾಡಿ ಚೋಳರಾಜ್ಯ ಪ್ರತಿಷ್ಟಿತಂ ಮಾಡಿ
5. ವಿರೋಧಿ ಸೌವತ್ಸರದ ಚೈತ್ರ ಸು ಸಪುತಮಿವಡವಾರದಂದು ಸ್ವಸ್ತಿಶ್ರೀ ಹೆಗ್ಗರ
6. ವೂದೆಯ ಮಾವ ತಂನ ವೀರ ಬುಜಬಳ ಬಾಹು ದಂಡದಿಂಲ . . . .
7. ರಿಯ ಬೊಮ್ಮಗವುನಮಗ ಬ್ಯೆಚವುಡನ ಹಗೆಗೆ ಕವುತೆಯ ಹದಮಾದೆಗವು
8. ಡಗಿನಮಲಗವುಡನ ಕೊಂದು ಪರೋಕ್ಷ ವಿನಯಮಂ ಮಾಡಿ

    (ಕಲ್ಲಿನ ಬಲಗಡೆ)

9. . , . . ಚದೆಯ ಹರವಳ ಬಲ . . ಸಂಣಗಉಡಿಕೆಯ ಕೊಂಡು
10. . . ನಿಲಿಸಿದ ವಿರಗಲು ಇದಕೆ ಆರಾನು ಅಳಿಸಿದರೆ . . .
11. ವಗೆ . . ಯ ಹೆಂಣ ಗಂಡಿನ ಮಕಳ ರಕಸತಿ ಶ್ರೀ ಯಿಕಲತಡ
12. ವರು ಕವಿಲೆಯ ಕೊಂದ ಪಾಪ ಆತನು ಪೊರೆವತು
13. . . ಕಳೆ . . . ದ
14. . . . . . . ಉದು

Transliteration.

1. svasti samasta-bhuvanâśrayaṃ śrî-prithvîvallabha mahârâjâdhirâjaṃ
2. paramêsvaraṃ Dvârâvatî-puravarâdhîsvaraṃ Yâdava-kuḷâṃbara-
3. dyumaṇi samaku-chûḍâmaṇi niśaṃka-pratâpa-chakravarti. . . . . .
4. rasiṃhadêvaru Magara-nirmmûḷormmudanaṃ mâḍi Chôḷa-râjya-pratishṭi-
    taṃ mâḍi

5. Virôdhi-sauvatsarada Chaitra su saputami Vaḍavâradaṃdu svasti śrî Heggara-
6. mâdeya-mâva taṃna vîrabujabaḷa bâhudaṃḍadiṃ la . . . .
7. ḍiya Bommagavu [ḍa] na maga Baicha [ga] vuḍana hagege Kavuteya Hada Mâdegavu-
8. ḍa Gina Malagavuḍana koṃdu parôkshavineyamaṃ mâḍi
9. . . . . chadeyaharavaḷabala-saṃṇagauḍikeya koṃḍu
10. . . nilisida viragalu idake ârânu aḷisidare . . .
11. vage . . ya heṃṇa-gaṃḍina makaḷa rakasati śrî yi-kala taḍa-
12. varu kavileya koṃda pâpa âtana poleva tu
13. . . . kaḷe . . . . . . da
14. . . . . üdu

Translation.

Be it well. The illustrious refuge of the whole universe, favourite of fortune and earth, king of kings, the great lord of the excellent city of Dvârâvati, a sun in the sky the Yâdava family, crest-jewel of righteousness, niśśanka-prâtapa-chakravarti Narasimhadêvar :—having uprooted the Magara (king) and established the Chôḷa kingdom (was ruling the earth). On the 7th lunar day of the bright half of Chaitra being Voḍḍavâra, in the year Virôdhi—be it well.

In order to avenge the death of (or for the enmity of) Baichagauḍa, son of Bommagauḍa, Heggara Mâdeya Mâva killed by his own victorious arm Gina Malagauḍa, son of Hada Mâdegauḍa (?) of Kaute (?) and set up this vîragal in memory of the dead man, after seizing the petty *gauḍike* (office of gauḍa).

If any one destroys this stone, it will prove a *rakasati* or demoness to the children, male or female of such person. Good fortune.

Those who injure this stone will incur the sin of killing tawny cows . . .

Note.

This viragal was set up in the reign of the Hoysaḷa king Narasimha. The date is not expressed in terms of the Śaka era but is merely given as Virôdhi Chai. śu 7 Vaḍḍavâra. But the statement that the king uprooted the Magara king and set up the Chôḷa king indicates either Narasimha II or Narasimha III. The year Virôdhi fell in the reigns of both the kings, *viz.*, Ś 1151 and Ś 1211. Taking Ś 1151, the date corresponds to March 3, 1229, a Saturday (Vaḍḍavâra). Taking Ś 1211, the date corresponds to March 29, 1289, a Tuesday. The former date, *viz.*, Ś 1151 Virôdhi Chai. śu 7 equivalent to March 3, 1229 seems to be the date intended and falls within the reign of Narasimha II. Hence Narasimha of the record apparently refers to Narasimha II. There are several lacunæ and errors in the inscription. The imprecation is rather peculiar. (See M.A.R. 1916, P. 54.)

Kaute of this record is evidently the same village as Kavutalu in Lakya Hobli, Chikmagalur Taluk.

23

At the same village Uppavaḷḷi, on a 2nd vîragal near the previous vîragal.

Kannaḍa language and characters

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಅದೇ ಉಪ್ಪವಳ್ಳಿಯ ವೀರಗಲ್ಲಿನ ಸಮೀಪದಲ್ಲಿರುವ ೨ನೆಯ ವೀರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾಸ್ರಯಂ ಪ್ರಿಥ್ವೀವಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿರಾಜಂ ಪರಮೇ
2. ಸ್ವರಂ ದ್ವಾರಾವತೀ ಪುರವರಾಧೀಸ್ವರಂ ಯಾದವ ಕುಳಾಂಬರ ದ್ವಿಮಣಿ ಸಂಮ್ಯ
3. ಕ್ತ ಚೂಡಾಮಣಿ ಮಲೆರಾಜ ರಾಜ ಮಲಪರೊಳು ಗಂಡ ಗಂಡ ಭೇರುಂಡ ಕದನ ಪ್ರಚಂಡನ
4. ಸಹಾಯ ಸೂರ ಸನಿವಾರಸಿದ್ಧಿ ಗಿರಿದುರ್ಗ್ಗಮಲ್ಲ ಏಕಾಂಗವೀರ ಪ್ರಜೆಮೆಚ್ಚೆಗಂಡ ವಾಸಂತಿಕಾದೇವೀ
೫. ಲಬ್ಧ ವರಪ್ರಸಾಧಕಂ ಶ್ರೀಮತು ಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ತಿ ಹೋಸಣ ವೀರಬಲ್ಲಾಳು ದೇವರು ಸುಕ ಸಂಕಥಾವಿ
6. ನೋದದಿಂ ದೋರಸಮುದ್ರದಲು ಪ್ರಿಥ್ವೀ ರಾಜ್ಯಂಗೆಯುತ್ತಿರಲು ಪ್ರಮಾದಿ ಸಂವತ್ಸರದ ವೈಶಾಖ ಬಹು
7. ಳ ೫ ಸೋಮವಾರದಂದು ಉಪ್ಪವಳ್ಳಿಯ ಜಕಗೌಡನಮಗ ಮಾಚಗೌಡ ಮಾಚಗೌಡನಮಗ ಜಕಗೌಡ
8. ತಂನುರ ತುಱು ಹರಿವಲ್ಲಿ ಅವತೆಯ ಬಾಸಿ ವೆಗಡೆಯೊಡನೆ ಕಾದಿ ಇದಿರಾಂತ [ರ] ಕೊಂದು ತುಱುವಮಗುಚಿ ಸು
9. ರ ಲೋಕಪ್ರಾಪ್ತನಾದ ಈ ಸಾಸನವಂ ಬರದಾತ ಯಿಂದವೂರ. ಸೇನಬೋವ ಮಾಯಂಣ ಯಿರುವ ಮಾಡಿದ ರು
   ವರಿಬೋಗೋಜ.

Transliteration.

1. svasti samasta-bhuvanâsrayaṃ prithvîvallabhaṃ mahârâjâdhirâjaṃ paramê-
2. svaraṃ Dvârâvatîpuravarâdhîsvaraṃ Yâdava-kuḷâṃbara-dvimaṇi saṃmya-
3. kta-chûḍâmaṇi malerâjarâja malaparoḷu-gaṃḍa gaṃḍa-bhêruṃḍa kadana-prachaṃḍan a-
4. sahâyasûra sanivâra-siddhi giridurggamalla êkâṃgavîra prajemechchegaṃḍa Vâsaṃtikâdêvî-
5. labdha-vara-prasâdhakaṃ śrîmatu pratâpa-chakravartti Hôsaṇa Vîra Ballâḷu-dêvaru suka-saṃkathâvi-
6. nôdadiṃ Dôrasamudradalu prithvîrâjyaṃ geyuttiralu Pramâdi-saṃvatsarada Vaiśâkha bahu-
7. ḷa 5 Sômavâradaṃdu Uppavaḷḷiya Jakagauḍana maga Mâchagauḍa Mâcha-gauḍana maga Jakagauḍa
8. taṃn-ura tuṟu-harivalli Avateya Bâsivegaḍeyoḍane kâdi idirâṃta [ra] koṃdu tuṟuva maguchi-su-
9. ralôkaprâptanâda î-sâsanavaṃ baradâta Yiṃdavûra. sênabôva Mâyaṃṇa yi-rûva mâḍida ruvari Bôgôja

Translation.

Be it well. While the refuge of the whole universe, lord of the earth, king of kings, the supreme lord, master of the excellent city of Dvâravati, a sun in the firmament the Yâdava race, crest-jewel of rectitude, lord over Male chiefs, vanquisher of Malepas, gaṇḍabhêruṇḍa, terrible in battle, unassisted warrior, Śanivârasiddhi, giridurgamalla, sole hero, a lord loved by the subjects, obtainer of boons from the goddess Vâsantikâ, the illustrious pratâpa-chakravarti Hôsaṇa Vîra Ballâḷudêvar was ruling the earth in peace and wisdom at Dôrasamudra.

On Monday the fifth lunar day of the dark half of Vaiśâkha in the year Pramâdi, during a cattle raid in his village, Jakagauḍa, son of Mâchagauḍa who was the son of Jakagauḍa of Uppavaḷḷi fought with Bâsivegaḍe of Avate, killed the opponents, rescued the cattle and attained Heaven.

The inscription was written by Mâyaṇṇa, village accountant (sênabôva) of Indavura, and the engraving made by the sculptor Bôgôja.

Note.

This vîragal is of the reign of the Hoysaḷa king Ballâḷa. It is difficult to determine whether Ballâḷa II or Ballâḷa III was the king referred to in the inscription since the number of years expired in the Śaka era is not given. The year Pramâdi fell both in the reign of Ballâḷa II and that of Ballâḷa III, *viz.*, in Śaka years 1115 and 1235.

Taking S' 1115 the weekday corresponding is Friday. But taking S' 1235 the week day falls on Monday (16th April 1313) as stated in the grant. In the absence of other factors to the contrary, it is preferable to take the date when the details of dating fully correspond with those given. Hence, the date of the present record is probably Monday, 16th April 1313 A.D. when Ballâḷa III was king in Dôrasamudra. (See however M.A.R. 1916, P. 54.) We may also note that this inscription is very similar to E. C. VI, Chikmagalur 39 of the same village Uppavaḷḷi and of the same date. There too the number of years expired in the śaka era is not given. The village Indavura is the same as Indâvâra situated near by.

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At the same village Uppavaḷḷi, on a 3rd vîragal.

Kannaḍa language and characters.

ಅದೇ ಉಪ್ಪವಳ್ಳಿ ಗ್ರಾಮದ ೩ನೆಯ ವೀರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾಸ್ರಯಂ ಶ್ರೀ ಪ್ರಿಥ್ವೀವಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿರಾಜಂ ಪರಮೇಸ್ವರಂ ದ್ವಾರಾವತೀ ಪುರವರಾ . . . . . .
2. . . . ಯಾದವ ಕುಳಾಂಬರ ದ್ವಿಮಣಿ ಸಂಮ್ಯಕ್ತ ಚೂಡಾಮಣಿ ಮಲೆರಾಜರಾಜ ಮಲಪರೊಳು ಗಂಡ [ಗಂಡ] ಬೇರುಂಡ ಕದನ ಪ್ರಚಂಡ
3. . . ಯ . . ರ . . . . . , ... ಮೂಲ . . . . . .
4. . . . . ದೋರ ಸಮುದ್ರದ . . . . , . .

5. . . . . ವ್ಯಯ ಸಂವತ್ಸರದ ಶ್ರಾವಣ . . . . . ದಂಡ
6. . . . . ಹಳಿಯ . . ಪೂರ್ವ . ದಿಯಾ . . . . ಕೆ
7. . . . . ಯ ಗವುಡನ ಮಗ . . . . ದ
8. ಸುರಲೋಕ ಪ್ರಾಪ್ತನಾದ ಯಿಕಲ್ಲ ನಿಲಿಸಿದಾತ ಆ ಬಂಮ್ಮಗೌಡನ ಮಗ ಹುಲಿಯಮಗೆ
9. . . . . ವೀರಗಲ ಪ್ರಸಸ್ತಿಯ ಬರದಾತ ವಾಸುದೇವ ಭಟ್ಟರ ಮಗ ಚಂದಂಣನು ರೂ . .
10. . . . . . . ಬೈಚೋಜನಮಗ ಏಬೋಜನ ಮಗ ಮಱಿಯಾನೆಯ ಸಿಸ್ಯ ಚಿಕ್ಕರೂವಾರಿ ಚಿಕ್ಕ ಬೈ
11. ಚೋಜನು ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ॥ ಮಂಗಳ ಮಹ ಶ್ರೀ ಶ್ರೀ ಮಗಳ ಮಹ ಶ್ರೀ ಶ್ರೀ

Translation.

Be it well. When the refuge of the whole universe, favourite of good fortune and earth, king of kings, supreme lord, lord of the excellent city of Dvârâvati, a sun to the sky the Yâdava race, crest-jewel of rectitude, king of the hill-chiefs, champion over the Malepas, *gaṇḍabhêruṇḍa*, terrible in battle .. ..was ruling at Dôrasamudra:—In the month of Śrâvaṇa of the year Vyaya........................ son of...........................gauḍa of........... ....haḷḷi.................. ....attained heaven This stone was set up by Bammagauḍa's son Huliyama.... ....The writer of the vîragal inscription was Chandaṇṇa, son of Vâsudêva-bhaṭṭa. The engraver was the junior sculptor Chikka-Baichôja, disciple of Mariyâne, son of Ebôja, who was the son of Baichôja.

Good Fortune. Well-being...........................

Note.

This inscription is full of lacunæ. It is of the year Vyaya and the month Śrâvaṇa and belongs to the reign of some Hoysaḷa king. No details are found to determine who this king was. It may probably belong to Narasimha II and the year Vyaya may correspond to 1226 A.D. (See M.A.R. 1916, P. 54.)

25

On the Bababudan hills in the same hobli of Chikmagaḷûr, on a pillar in front of the entrance of the Dâdâ Hayât shrine

Persian characters and language.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೋಕು ಬಾಬಾಬುಡನಗಿರಿ ಮೇಲೆ ದಾದಾ ಹಯಾತ್ತರಗುಡಿ ಬಾಗಿಲ ಎದಿರುಕಂಬದಲ್ಲಿ
ಪಾರ್ಶಿಅಕ್ಷರ ಮತ್ತು ಭಾಷೆ.

Persian and Arabic characters.

Transliteration.

Bismi ,llāhī ,l-raḥmāni ,l-raḥīm.

allāh : Muḥammad : ‘ali : **Faṭimāh** : Hasan : Husain.
Nazm-i-tārikh-i-bina-i-Kohchāh-i-Hazrat Hayāt Mīr Qalandar quddisa sirrahu.

1 Man ‘araf nafsahu hadīth-i-Paighambar ast (?)
Wa inni anta ana ‘ arshiyum (?) qaul-i-Dawar ast.

2 anchast asl-i-kashf-o-karamat ufitah (?)
Dar kohchāh-i-Hāyat amîr-i-Qalandar ast.

3 sal ... yash bigir ze " jāgīr sālikān "
Haqdar (?) Faiz-i-sahib bah ....digar ast.

sann 396 H.

Translation.

In the name of God, the Merciful, the Compassionate, Allāh : Muḥammad : ‘ alī : Fāṭimāh : Hasan : Husain.

Verse, recording the date of the hillock (probably the cave) of Hazrat Mīr Qalandar ; may God hallow his grave !

1 ‘ Whoever recognises his own self, etc. *[1] is a saying of the Prophet :
" *Thou and I live together in Heaven* " are the words of our Lord.

2 That, which is the essence of revelation, miracle, the opening of Heart,
is on the hillock of Hayāt Mīr Qalander.

3 Take the year of its .... (from the phrase)—" The abode of God-seeking persons " " *Privileged to enjoy* Divine Grace " (?) is another (chronogram).

396 A. H. = 1005 A. D.*[2]

N.B.—The underlined words are doubtful.

*[1] The full saying of the prophet is : ‘ Whoever recognises his own self, recognises God."

*[2] The style of the script shows that the inscription is not contemporary with the date mentioned in it. It seems to have been set up by a descendant of the Shaikh several centuries after his demise. The translation and notes of Nos 25-27 are by Mr. G. M. Yazdani, Epigraphist, Hyderabad.

26

On the same Baba Budan Hills, on a wall near the Masjid.

Persain characters and language.

ಅದೇ ಬಾಬಾಬುಡನ್ ಬೆಟ್ಟದಮೇಲೆ ಮಶೀತಿ ಪಕ್ಕದ ಗೋಡೆಯಮೇಲೆ.

ಫಾರ್ಶಿ ಅಕ್ಷರ ಮತ್ತು ಭಾಷೆ.

Persian characters.

Transcript in Roman.

Tārīkh-i-wafāt chhārdahum māh-i-Jumād-al-ākhir
Hazrat Sayyid Mīrān Shāh
Qādirī bin Hazrat sayyid Jamāl
shāh Qādirī sajjadah-i-dargāh-i-Hazrat
Mīr Hayāt Qalandar Quddisa sirahu
sann-i-hijrī 1246.

Translation.

Date of death: 14th of the month of Jumād-al-ākhir Hazrat Sayyid Mīrān Shāh Qādirī, son of Hazrat Sayyid Jamāl Shāh Qādirī, *Sajjadah* (recognised successor) of the shrine of Hazrat Mīr Hayāt Qalandar! may his grave be hallowed! 1246 A. H. = 1830 A. D.

27

On the Baba Budan Hills, at the entrance to Bhaṇḍârkhânâ

Persian characters and language.

ಅದೇ ಬೆಟ್ಟದ ಮೇಲೆ ಭಂಡಾರಖಾನಾ ಬಾಗಿಲಲ್ಲಿ.

Transliteration.

Bismi ,llāhi .l-raḥmāni ,l-raḥīm.

1 { Chunke sajjādah nishin-i koh-i-khass-i-Hazrat Budhan
Yā'nī Hazrat shāh sayyid Ghauth shaikh-i-rahummā }

2 { Marabī' (? Marba'i) ba vaz ' khush bālāi koh rashk-i-Tur
as pāi ārām-i-' alam sakht nêk rāḥat sara }

3 Kardāh haqq jāe Qalandar ashraf as roz-i azal
zānki paidā shud ziyāratjāh khāss-o-‘āmm ra.
4 Dīd nāgāh jāe aqdas bahr-i-fikr-i-sal-i-u
Hukm kardāh Nusrat ustād-i-man faiz intima.
5 Bahr-i-‘izzat hast īmāyash cho kardam fikr-i-sāl
as falak āmad sarusham "Khanāh-i-ni ‘ mat bînā."

1269 A. H.

Translation.

In the name of God, the Merciful, the Compassionate.

(1) when the Sajjādāh Nashīn (Spiritual Descendant) of the holy mountain of Hazrat Budhan, *i.e.*, Hazrat Shāh Sayyid Ghauth, the guiding Shaikh.

(2) built a beautiful spring-house on the mountain, the envy of Tur, for the comfort of people. The house is, indeed, a most comfortable place of rest.

(3) God has blessed the abode of the Qalandar with distinction from Eternity; hence it has been a place of pilgrimage for the high and low.

(4) Lo ! I saw the holy place, and my bountiful teacher Nusrat ordered me to compose a chronogram relative to it.

(5) The hint of my teacher is for my honour :
when I meditated about the chronogram, this voice came from heaven " The house based on beneficence."

1269 A. H. = 1852 A. D.

28

On a silver stick in the Dattâtrêya Maṭha on the same Baba Buḍan Hills.

Kannaḍa Language and characters.

ಅದೇ ಬೆಟ್ಟದ ಮೇಲೆ ದತ್ತಾತ್ರೇಯ ಮಠದಲ್ಲಿ ಬೆಳ್ಳಿಯ ದೊಣ್ಣೆಯ ಮೇಲೆ

1. ಶ್ರೀ ಕೃಷ್ಣ | 2. ಶ್ರೀ ದತ್ತಾತ್ರೇಯ ಪೀಠಕ್ಕೆ

Translation.

1. Śrî Kṛishṇa. | 2. To Śrî Dattâtrêya-pîṭha.

Note.

This records the presentation of a silver stick by Krishṇarâja Vaḍeyar III (Śrî Kṛishna being his usual signature at the end of sannads, etc.) to what is known as Dattâtrêya-pîṭha or the seat of Dattâtrêya in a small cave in the Bâba

Budan mountain. This cave is sacred to both the Hindus and Mahammadans. Dattâtrêya, as is well known was the son of the sage Atri by his virtuous wife Anasûya and is the embodiment of the Hindu trinity, the gods Brahma, Vishṇu and Śiva. [See M. A. R. 1916, P. 82 for this and the previous three records.]

29

On the 1st vîragel near the temple in the village Keḷagûru in the Hobli of Âldûr.

Kannaḍa Language and characters.

Size 5′ × 2′3″

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಆಲ್ದೂರು ಹೋಬಳಿ ಕೆಳಗೂರು ಸುಗ್ಗಿ ಮಂದೆ ದೇವಸ್ಥಾನದ ಸುತ್ತಲೂ ನಟ್ಟಿರುವ ವೀರಗಲ್ಲುಗಳಲ್ಲಿ 1ನೆಯದು

ಪ್ರಮಾಣ 5′ × 2′3″

1. ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾಮಂಡಳೇಶ್ವರಂ ದ್ವಾರಾವತೀ ಪುರವರಾಧೀಶ್ವರ ತ್ರಿಭುವನ ಮಲ್ಲ ತಳಕಾಡು ಹಾನುಗಲ್ಲು ಕೊಂಗು
2. ನಂಗಲಿ ಉಚ್ಚಂಗಿ ಬನವಾಸೆ ನೊಳಂಬವಾಡಿಗೊಂಡ ಗಂಡ ವೀರ ಗಂಗ ಹೊಯ್ಸಳ ದೇವರು
3. ಪ್ರತಾಪ ನಾರಸಿಂಹದೇವರು
4. ದೋರ ಸಮುದ್ರದಲು ಪ್ರಿತ್ವೀರಾಜ್ಯಂಗೆಯ್ವುತಿರಲು
5. ಶ್ರೀ ಕಲನಾಡ ಸೋಮೆಯ ತಳಿಗೆ ನಾಡಿಂಗೆ ಬರಲೊಡ
6. ವಂದ ಗೌಡರ ಮಗ ಬಿದಿಲೂರ ಬಿಟ್ಟಗೌ[ಡ] ನಾಡಿರ್ದುಕೆಯ್ಸೆ
7. ಱಿಗೊಡಲು ವಿರೋಧಿ ಸಂವತ್ಸರದ ಚೈತ್ರ ಬಹುಳ
8. ಪಂಚಮಿ ಸುಕ್ರವಾರದಂದು ಬಿಟ್ಟಗೌಡ ಸುರ
9. ಲೋಕ ಪ್ರಾಪ್ತನಾದ॥ ಅನ್ತದು ಕೇಳ್ದು ನಾರಸಿಂಹದೇವ ಸೋಮೆಯ್ಯ ಮುಂತಾಗಿ
10. ಹಣವಿನ ಕೆಯ್ಯ ಕಾರುಣ್ಯಗೆಯ್ದರು ಅದನಳಿದವ ಗಂಗೆಯ
11. ತಡಿಯ ಕವಿಲೆಯ
12. ಕೊಂ . . ಲಮಕ್ಕೆ . . . .
13. . . . . . ಹತಿಯ . . . . .
14. ನಿಱುದರು
15. . . ಮಚಿಮಯ್ಯ

Transliteration.

1. svasti śrîman mahâmamḍaḷêśvaram Dvârâvatîpuravarâdhîśvara tribhuvanamalla Taḷakâḍu-Hânugallu-Kongu-
2. Nangali Uchchamgi Banavâse Noḷambavâḍi-goṇḍa gaṇḍa Vîraganga Hoysaḷadêvaru
3. Pratâpa Nârasiṃha-dêvaru
4. Dôrasamudradalu pritvîrâjyam geyvu-tiralu
5. Śrîkalanâḍa Sômeya Taḷigenâḍimge baraloḍa-
6. vanda gauḍara maga Bidilûra Biṭṭa-gauḍa nâḍirdu keyse-

7. r̤e-goḍalu Virôdhi-saṃvatsarada Chaitra bahuḷa
8. panchami Sukravâradandu Biṭṭagauḍa sura-
9. lôka-prâptanâda ॥ antadu kêḷdu Nârasiṃhadêva Sômeyya muntâgi
10. haṇavina keyya kâruṇya-geydaru adan aḷidava Gangeya
11. taḍiya kavileya
12. koṃ . . lamakke . . . .
13. . . . . . hatiya . . . . .
14. nir̤idaru
15. . . Machimayya

Translation.

Be it well. While the illustrious mahâmaṇḍalêśvaram, lord of the excellent city of Dvârâvati, Tribhuvanamalla, the hero who captured Talakâḍu, Hânugallu, Kongu, Nangali, Uchchangi, Banavase, and Noḷambavâḍi, Vîraganga Hoysaḷa-dêva-pratâpa-Narasimhadêvar was ruling the earth at Dôrasamudra, on Sômeya of Śrîkalanâḍu coming to Taḷige-nâḍu, certain gauḍas followed him and a son of one of these gauḍas, Biṭṭigauḍa of Bidilûr, having been handed over as a prisoner by the nâḍu, attained the world of gods, on Friday the 5th lunar day of the dark fortnight of Chaitra in the year Virôdhi. Hearing of it, Narasimhadêva, Sômeya and others were pleased to grant a land of the value of one haṇa. May he who destroys this grant incur the sin of slaying tawny cows on the banks of the Ganges ....

Machimayya.

Note.

This is a vîragal of the reign of Narasimha, one of the Hoysaḷa kings. The date is not expressed in terms of Śaka era. There are three kings of the name of Narasimha among the Hoysaḷa kings. The cyclic year Virôdhi in the vîragal occurs in the reigns of all of these, *viz.*, S' 1091 during the time of Narasimha I, S' 1151 in the time of Narasimha II, S' 1211 in the time of Narasimha III. The absence of imperial titles and also of Śanivârasiddhi or Chôḷa-râjya-pratishṭhâchârya indicates that Narasimha I was the king referred to. Taking this reign, (S' 1091) Virôdhi Chai. ba. 5 corresponds to April 18, 1169 A.D., taking the solar month Chaitra. Hence we may take this as the date of the grant.

Taḷigenâḍu is referred to in inscriptions of the village Jôḷadahâḷu in the same neighbourhood and in those of Keḷagûr (see Chikmagalur 55 of S' 1117), also of Haṃcharavaḷḷi (see ibid 67 of S' 1204), also of Baigûr (see ibid 84 of Ballâḷa) and also of Kûdavaḷḷi (ibid 87 of about 1180 A.D.), etc. The district of Taḷigenâḍu thus seems to have been situated to the west of Chikmagalur, around Kûdavaḷḷi.

Nextly who is this Sômeya or Sômeyya of Śrîkalanâḍ who is spoken of as having made a grant conjointly with the king? Sômeyanâyaka, minister of Narasimha III and Ballâḷa III, is spoken of as the Governor of Sigalanâḍ in an inscription of Kânkânhaḷḷi Taluk (E. C. IX, Kankanhalli 104). He may have been the same as the Sômeya of the present record and Sigalanâḍ may be the same as Śrîkalanâḍ in line 5. If so the inscription might belong to the reign of Narasimha III and Virôdhi sam. Chai. ba. 5 would correspond to April 12, 1289. This, however, is a Tuesday and not Friday as stated in the inscription. It is therefore more likely that Sômeya of this record is different from his namesake referred to in Kânkânhaḷḷi 104. He was probably the ancestor of the later Sômeya. The date of the present record is probably April 18, 1169 as stated above. (See M. A. R. 1916, P. 53.)

30

At the same village Keḷagûr in the Hobali of Âldûr, on a 2nd vîragal near the same temple.

Kannaḍa language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿ 2ನೆಯ ವೀರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿಶ್ರಿಮನ್ಮಹಮಂಣ್ಡಳೇಸ್ವರಂ ತ್ರಿಭುವನಮಲ್ಲ ತಳಕಾಡುಗೊಂಡ ಗಂಡ ಭುಜಬಳ ವೀರಗಂಗ ಬಿಟ್ಟಿಗ ಹೊಸ್ಸಳ ದೇವರು ಯಾದವಪುರದಲು ಸುಕತಾವಿನೋ[ದ]ದಿಂರಾ

2. ಜ್ಯಂಗೆಯುತ್ತಮಿರಲು ಬಿಟ್ಟಿಗ ಹೊಸ್ಸಳ ದೇವರು ಮಸಣಯನಮೇಲೆತ್ತಲು ಬಿದಿರೂರ ಮುಱುವನಹಿಸ ಹಾನುಂಗಲ ಕೋಟೆಯಲು ಆನೆಯ ಕುದುರೆಯ ದಳ

3. ಹೊಸ್ಸದೇವರು ಬೆಸಸಲು ಕಾದಿಸುರಲೋಕಪ್ರಾ

4. ಪ್ತನಾದ ಹಿಂನ್ದಾದನ್ತಹವರಂ ಲೇಸಾಗಿನಡಹುವರು

5. ಕಲಮಾಡಿ ನಿಲಿಸಿದನಾತನ ತಮ್ಮ ಸತ್ಯಣಸೋವಣನುಂ

Transliteration.

1. svasti śrîman mahamaṇḍaḷêsvaraṃ Tribhuvanamalla Taḷakâḍu-goṇḍa gaṇḍa bhuja-baḷa Vîraganga Biṭṭiga Hossaḷa dêvaru Yâdavapuradalu su-katâ-vinô-[da] diṃ râ-

2. jyam-geyuttam iralu Biṭṭiga Hossaḷadêvaru Masaṇayana mêlettalu Bidirûra Muṟuvanahisa Hânungala-kôṭeyalu âneya kudureya daḷa

3. Hossadêvaru besasalu kâdi sura-lôka-prâ-

4. ptanâda hird âd antahavara (u ?) m lêsâgi naḍahuvaru

5. kala mâḍi nilisidan âtana tamma Satyaṇa Sôvaṇanuṃ.

Translation.

Be it well. While the illustrious mahâmaṇḍalêsvara, Tribhuvanamalla, the heroic capturer of Talakâḍu, bhujabala-Vîraganga-Biṭṭiga-Hossaḷadêvar was ruling in peace and wisdom in Yâdava-pura:—On his marching against Masaṇaya, Muruvanahisa of Bidirûr, fought by the order of Hossaḷadêvar against the troops of elephants and horses in the fort of Hânungal and attained the world of gods.

People who come hereafter also will properly look after (this vîragal).

His younger brother Satyaṇa and Sôvaṇa engraved and set up this stone.

Note.

This records the death of a warrior in a battle waged by the Hoysala king Vishṇuvardhana (called here Biṭṭiga) against Masaṇa in Hânungal fort (now called Hânagal, situated in the Dharwar District). No date is given. Vishṇuvardhana gained successes over the Kadamba general Masaṇa near Bankâpur just at the time of the birth of his son Nârasimha whom he named Vijaya Narasimha on account of his victory gained. (See E. C. V. Belur 124 of S' 1055. For Masaṇa see M. A. R. 1931, P. 100.) Vishṇuvardhana is also said to have encamped at Yâdavapura in an inscription on the Châmuṇḍi Hill near Mysore in S' 1050 (1128 A. D.) (Mysore 16, E. C. III and also Seringapatam 43 and 64 ibid). Yâdavapura is Toṇṇûr near French-Rocks in Seringapatam Taluk (See M. A. R. 1908, P. 9). It is usually called Yâdava-Nârâyana-chaturvêdimangaḷa in inscriptions E. C. III. Seringapatam 60, etc.

Biṭṭa, Biṭṭi or Biṭṭiga is the altered form in Kannaḍa (Tadbhava) of the Sanskrit name Vishṇu. Thus Vishṇu-sâmanta, a general under Vishṇu-vardhana .... is also called Biṭṭideva [E. C. IV Nâgamangala 28]. The story that Vishṇuvardhana was at first called Biṭṭidêva when he was a Jaina and that he later changed his name to Vishṇu or Vishṇuvardhana when he became a Vaishṇava is not borne out from inscriptions.

No date is given in this inscription. From the reference to the fight against Masaṇa, the record may probably be dated about 1125 A. D.

Bidirûr probably is the same as the town Bidanûr later called Nagar in Shimoga District. It is also called Vêṇupura (the town of bamboo called bidir in Kannaḍa) in several records.

31

On a 3rd vîragal at the same place in the same village Keḷagûr
Kannaḍa language and characters.

ಅದೇ ಕೆಳಗೂರು ಸುಗ್ಗಿಮಂಡೆ ದೇವಸ್ಥಾನದಲ್ಲಿ ೩ನೆಯ ಕಲ್ಲು.

1. ಶ್ರೀಮ್ಮಂಮಹಾಮಣ್ಡಳೇಸ್ವರ ತ್ರಿಭುವನ ಮಲ್ಲ ತಳಕಾಡುಗೊಣ್ಡಭುಜಬಳ
2. ವೀರಗಂಗ ಹೊಯ್ಸಳ ದೇವರು ಉದೆಯಾದಿತ್ಯ ದೇವರು ಕೆರೆವತ್ತಿಯ [ಕೊ]
3. ಪ್ಪದಲು ಸುರಲೋಕಪ್ರಾಪ್ತರಾದರ್ ಬಿದಿರೂರ ರಾಹುತಗೌವಡ ಕ್ರೋಧಿ
4. ಸಂವತ್ಸರದ ಕಾರ್ತಿಕ ಸುದ್ಧ ದಸಮಿ ಆದಿತ್ಯವಾ

5. ರಕ್ಕೆ ಸಮಾನ................ನಿಲಿಸಿದ
6. ಕಲು ಇಕಾಹನಳಿದ ಪಸುವನ
7. ಳಿದ
8. ರಾಹುತಗೌಡ ವೇಳೆವಾ
9. ಳಿಯಿಂತಲೆಗೊಟ್ಟಲ್ಲಿ ಶ್ರಿಮನ್ಮಹಾಮಣ್ಡಳೇಸ್ವಂ ಶ್ರೀಮತ್ಕುಮಾರನೆಱೆಯಂಗ ದೇವರು ಶುಭಕೃತ್ಸಂವತ್ಸ
10. ರಂ ಮೊದಲಾಗಿ ರಾಹುತ ಗೌಡಂಗೆ ಬಿದಿರೂರಲ್ ಪಣವೊಂದಱಕಾಹ ಕಾರುಣ್ಯಗೆಯ್ದು ಕೊಟ್ಟರು ಗೊಪದಯ ಮನುಗ
11. . . ಸಯರುದ್ರಾಯ

Transliteration.

1. śrîmmaṃ mahâmaṇḍaḷêsvara tribhuvana-malla Taḷakâḍu-goṇḍa Bhujabaḷa
2. Vîraganga Hoysaḷa-dêvaru Udeyâditya-dêvaru Kelevattiya [Ko]
3. ppadalu suralôka-prâptarâdar Bidirûra Râhuta-gauvaḍa Krôdhi-
4. saṃvatsarada Kârtika suddha dasami Âdityavâ-
5. rakke samâna . . . . nilisida
6. kalu i-kâhan aḷida pasuvan a-
7. ḷida
8. Râhuta-gauḍa vêḷevâ-
9. ḷiyiṁ tale-goṭṭalli śrîman mahâmaṇḍaḷê-sva[ra]ṃ śrîmat Kumâran Eṟeyanga-dêvaru Śubhakṛit-saṃvasta-
10. raṃ modalâgi Râhuta-gauḍaṃge Bidirûralu paṇa voṃdaṟa kâha-kâruṇya-geydu koṭṭaru Gopadaya manuga
11. . . saya Rudrâya

Translation.

On the illustrious mahâmaṇḍalêśvara, Tribhuvanamalla, conqueror of Talakâḍ, bhujabala Vîraganga Hoysaḷa-dêvar Udayâdityadêvar attaining the world of gods at Kelevattiya (ko)ppa: Râhuta-gauḍa of Bidirur (Name gone) set up this stone on a day corresponding to Sunday (Âdityavarakke-samâna) the 10th lunar day of the bright fortnight of Kârtika in the year Krôdhi.

He who violates this *kâhu* (protection: grant for maintenance) will be guilty of having killed cattle.

On Râhutagauḍa having given his head in the way he had promised at some time (vêḷevâḷiyṃ): vêḷe-promise, pâḷi-method), the illustrious mahâmaṇḍalêśvara the prince Eṟeyangadêva was pleased to grant from the year Śübhakṛit, a *kâhu* of one paṇa at Bidirûr.

Gopadayya's son (?) . . . . Saya Rudrâya.

Note.

This vîragal presents many difficulties. It records the death of Udeyâdityadêvar who, from the titles given, was apparently identical with Udayâditya, the younger brother of the Hoysaḷa king Vishṇuvardhana. But the titles applied to him are those usually applied to Vishṇuvardhana when he was king. Especially this is the case with regard to the epithet Taḷakâḍugoṇḍa, capturer of Talkâḍ, because Talkâḍ was captured from the Chôḷas by Gangarâja, general of Vishṇuvardhana in 1116 and the earliest inscription showing Hoysaḷas as masters of Talkâḍ is dated in 1117 A. D. (E. C. IV Chamarajanagar 83). Evidently we must assign this inscription to a date later than 1116 A. D. But the latter part of the inscription however refers to the prince Eṟeyanga-dêva making a grant in the year Śubhakṛit (evidently two years earlier than the Krôdhi of the earlier part) to Râhuta-gauḍa. Now the only prince Eṟeyanga known to Hoysaḷa history is Vishṇuvardhana's father Eṟeyanga who surely predeceased his famous son as he was succeeded by Ballâḷa I in 1100 and he is never heard of after 1095 A. D.

When did Prince Udayâditya, brother of Vishṇuvardhana die? An inscription at Kelavatti (E. C. V. Hassan 102) of the year Śôbhakrit (Pushya mâsa uttarâyâṇa-sankrânti (December 25, 1123 A. D.) tells us that king Vishṇuvardhana made the grant of an agrahâra at Kelavatti to the Brahman dependants of his younger brother Udayâditya in his memory after his death. Of course, it is not necessary that Udayâditya should have died immediately before that date. But the grant to the dependants of the Prince Udayâditya cannot have been made at a far distant time, *viz.*, in Krôdhi 1063 A. D., 60 years before. Hence, it is reasonable to conclude that the Śubhakṛit of the present inscription is identical with the Śubhakṛit, the year previous to the Śôbhakṛit of Kelavatti inscription and corresponds to 1122 A. D. as it is the only cyclic year Śubhakṛit in the reign of Vishṇuvardhana (circa 1111-1141). Hence the year Krôdhi of the earlier part of the present record (lines 3-4) must be taken to correspond to 1124 and the whole date as equivalent to Sunday 19th October 1124 A. D. Thus, Prince Eṟeyangadêva of the record cannot be the father of Udayâditya. He might have been his son and named after his grandfather.

There remains another problem to solve. Admitting that Udayâditya died in the year Śubhakrit (A. D. 1122) or a little earlier and the stone in his memory was set up in the year Krôdhi 1124, namely two years later, who set up the stone? According to the early part Râhutagauḍa set it up. But according to the latter part of our inscription he gave up his life (tale-goṭṭalli) in or before 1122. This would be impossible unless the Râhutagauḍa of line 3 is different from the Râhutagauḍa of line 8.

Hence we may interpret the earlier part of the inscription (*viz.*, ll, 1-6) as follows:—Udayâdityadêvar died at Keḷevattiya (ko)ppa anḍ (so also) Râhutagauḍa (died at the same place). Some one whose name is lost in the lacunæ before the word *nilisida* in line 5 set up the stone (on the date specified) in the year Krôdhi.

LL. 9-10 may be interpreted consistently as follows:—On the death of Râhutagauḍa either in guarding his master Udayâditya or according to the system prevalent at the time of the servant giving up his life voluntarily immediately after the death of his master, Prince Eṟeyangadêva made the grant of a *paṇa* in memory of the dead warrior (to his dependants) from the year Śubhakrit in which he died.

It would also be most convenient to add the word râjyam-geyvalli after Vîraganga Hoysaḷadêvaru in line 2. This would make the titles mahâmaṇḍaḷêśvara, etc., apply to the king Vishṇuvardhana and not to his brother. Such omissions are not unknown. It is also possible that Udayâditya was given the titles of his elder brother Vishṇuvardhana. See M. A. R. 1916, P. 52.

But it has to be said however that no inscription discovered so far refers to Kumâra Eṟeyangadêvar, son of Vishṇuvardhana or of Udayaditya during the reign of Vishṇuvardhana.

The meaning of the last line is not clear.

Kelavatti is a village in Hassan Taluk, Hassan District.

32

On a 4th viragal at the same place.

ಅದೇ ಕೆಳಗೂರು ಸುಗ್ಗಿಮಂಡೆ ದೇವಸ್ಥಾನದಲ್ಲಿ 4ನೆಯ ಕಲ್ಲು.

1. ಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾಮಣ್ಡಳೇಸ್ವರ ತ್ರಿಭುವನಮಲ್ಲ ತಳಕಾಡುಗೊಂಡ ನೊಳಂಬವಾಡಿ ಗೊಂಡವೀರಗಂಗ ಹೊಯ್ಸಳ ದೇವರು ದೋರಸಮುದ್ರದಲು ರಾಜ್ಯಂಗೆಯುತ್ತಿರಲು ಬಿಟ್ಟಿಗ ಪೊಯ್ಸಳ ದೇವರು ಹಾನುಂ
2. ಗಲಕೋಟೆಯ ಮುತಲು ಬಿದಿರೂರ ರಕ್ಕಸ ಮೊನೆಯಾಳ್ವ ದೇವ ಈ ಯಾನೆಯ ಕುದುರೆಯ ದಳದಲುಹರಿದಿಱ ಯದುಕಯ್ಯ [ಂ] ಬುತವಲು ದೇವಂಣ
3. ಗೆ ಬಿನ್ನಪಂಗೆಯ್ಯಲು ಅವ್ವನ ಹೊದೆಯಂ
4. ಕಾರುಣ್ಯಗೆಯ್ಯಲು ಮಹಾಪ್ರಸಾದ ಎಂ
5. ನುತ್ತೆ ಕಾಳಗಕ್ಕೆ ಹರಿದಿಱುದು ಸುರಲೋಕ
6. ಪ್ರಾಪ್ತನಾದಲಿ ಕಲ್ಲುನಿಲಿಸಿದ ಮಗ ಮಾಚ

Transliteration.

1. svasti śrîman mahâmaṇḍaḷêsvara tribhuvanamalla Taḷakâḍugoṇḍa-Noḷamba-vâḍigoṇḍa viraganga Hoysaḷadêvaru Dôrasamudradalu râjyam-geyuttiralu Biṭṭiga-poysaḷa-dêvaru Hânum—

2. gala kôṭeya mutalu Bidirûra Rakkasa Moneyâḷvadêva î yâneya kudureya daladalu haridiṟiyadu kayya [ṃ] bu tavalu Dêvamṇa-

3. ge binnapaṃ geyyalu Avvana hodeyaṃ

4. kâruṇya-geyyalu mahâprasâda em-
5. nutte kâḷagakke haṟidiṟidu suralôka-
6. prâptanâdali kalla nilisida maga Mâcha

Translation.

Be it well. When the illustrious mahâmaṇḍaḷêśvara, *tribhuvanamalla*, conqueror of Taḷakâḍu, and Noḷambavâḍi, Vira-ganga Hoysaḷa-dêvaru, was ruling in Dôrasamudra :—

On Biṭṭiga-Poysaḷa-dêvar besieging Hânungal fort, Dêva, the Rakkasa warrior of Bidirûr (or a person named Rakkasa-moneyâḷvadêva of Bidirûr), attacked the troops of elephants and horses but finding the arrows exhausted, he applied to Dêvaṇṇa and being favoured with his quiver, received it most thankfully and marching to the battle killed (the enemies) and attained the world of gods. His son Mâcha set up the stone.

Note.

This is a viragal of the Hoysaḷa king Vishṇuvardhana. No date is given of the record but the reference to the attack on the fort at Hânungal shows that the epigraph may be of the same date as the 2nd vîragal (No. 30), *viz.*, 1125 A.D, The meaning of some of the phrases in this record is not very clear. It is not known who this general Dêvaṇṇa who supplied the quiver of arrows was. [M. A. R. 1916. P. 53.]

Rakkasa meaning giant was used to indicate great valour in persons. Thus Vinayâditya, the Hoysaḷa king had the title Rakkasa Poysaḷa inscribed on his flag.

33

On the 5th vîragal at the same place in the same village Keḷagûr.
Kannaḍa language and characters.
ಅದೇ ಕೆಳಗೂರು ಸುಗ್ಗಿಮಂದೆ ದೇವಸ್ಥಾನದಲ್ಲಿ ೫ನೆಯ ಕಲ್ಲು.

1. ಸ್ವಸ್ತಿ ಶ್ರೀಮನು ಸಕವರುಷ ೧೧ . . . . ಮಣ್ಡಳೇ ಸ್ವರಂ ತ್ರಿಭುವನ ಮಲ್ಲತಳಕಾಡುಕೊಂಗುನಂಗಲಿ
   ಬನವಸೆ . . ನುಂಗಲ್ಲುಚ್ಚಂಗಿ ಹಲಸಿಗೆ ಹಾನುಂಗ
2. ಲುಗೊಂಡ ಸನಿವಾರಸಿದ್ಧಿ ಗಿರಿದುರ್ಗಮಲ್ಲಜಳದರಮ ವೀರ
3. ಬಲ್ಲಾಳದೇವರ ದೋರಸಮುದ್ರದಲುರಾಜ್ಯಂ
4. ಗೆಯುತ್ತಮಿರಲು ॥ ಸಾಯಿರ . . . . .
5. ಬಿದಿರೂರ ಬಿಟ್ಟಗಣ್ಡನ ಮಗಚಿಕ್ಕಬಮ್ಮಗಣ್ಡ ಪಾಲುಗು
6. ಐ ಮಂಗಳವಾರದಂದು ಸುರಲೋಕ ಪ್ರಾಪ್ತನಾದ
7. ಕಲಸಿಲಿಸಿದ ಅಣ್ಣ ಬಮ್ಮಗಾಡಮಗ ಬಾಸಗೌಡ
8. ಘೂಮಿಗೆಲಲೆಮದೆ

Transliteration.

1. svasti śrîmanu Sakavarusha 11 · · · · · · · maṇḍaḷêsvaraṃ tribhuvanamalla Taḷakâḍu Kongu-Nangali-Banavase-[Hâ] nungall-Uchchangi Halasige Hânunga-
2. lugoṇḍa Sanivârasiddhi giridurga-mallaja ḷadarama (chaladankarâma) Vîra
3. Ballâḷa-dêvara Dôrasamudradalu râjyaṃ
4. geyuttamiralu॥sâyira · · · · ·
5. Bidirûra Biṭṭagaṇḍana maga Chikka Bammagaṇḍa Pâlugu-
6. ṇa Mangaḷavâradandu suralôka-prâptanâda
7. kala nilisida aṇṇa Bammagâḍa maga Bâsagauḍa
8. bhûmige lale made

Translation.

Be it well. Iṇ the auspicious Śaka year 11 . . . . maṇḍaḷeśvara, Tribhuvanamalla, conqueror of Taḷakâḍu, Kongu, Nangali, Banavase, Hânuṃgal, Uchchangi, Halasige, and Hànuṃgal, Sanivârasiddhi, Giridurgamalla, Jaladarma (a mistake for Chaladankarâma) a Râma in moving battle, Vîraballaḷadêvar was ruling in Dôrasamudra:—Chikka Bammagauḍa, son of Biṭṭagauḍa of Bidirúr, ... attained the world of gods on Tuesday in Phâlguna.

Bâsagauḍa, son of his elder brother Bammagauḍa, set up this stone. (The meaning of line 8 cannot be made out.)

Note.

This records the death of some one during the regin of the Hoyasaḷa king Vîra Ballâḷa. The cause of the death has not been stated. From the Paleography the inscription may be dated about 1190 when Ballâḷa II was king. [See M.A.R. 1916, P. 54.]

34

On the 6th vîragal at the same village Keḷagûr.

Kannaḍa language and characters.

ಅದೇ ಕೆಳಗೂರು ಸುಗ್ಗಿಮಂಡೆ ದೇವಸ್ಥಾನದಲ್ಲಿ 6ನೆಯ ಕಲ್ಲು

1. ಸ್ವಸ್ತಿ ಶ್ರೀಸಕವರಷ ೧೧೭೭ ವಿಜಯ ಸಂವತ್ಸರದ ಮಾರ್ಗಸಿರಸು ೧೨ ಮಂ ಸ್ವಸ್ತಿ ಶ್ರೀ ಮನ್ಮಹಾಮಂಡಳೇಸ್ವರಂ ತ್ರಿಭುವನಮಲ್ಲ ತಳಕಾಡುಕೊಂಡ ಕೊಂಗುನಂಗಲಿ ಬನವಸೆ ಹಲಸು
2. ಗೆ ಹಾನುಂಗಲಗೊಂಡ ಭುಜಬಳವೀರಗಂಗ ಪ್ರತಾಪ ನಾರಸಿಂಹ ಹೊಯ್ಸಳ ದೇವರು ದೋರಸಮುದ್ರದಲು ಪೃಥ್ವೀರಾಜ್ಯಂಗೆಯುತ್ತಿರಲು ಕುಮಾರಬಲ್ಲಾಳದೇವನು
3. ತಮ್ಮಯ್ಯಂಗೆತಪ್ಪಿಬಂದು ತಳಿಗೆನಾಡಂ ಕೊಡಗಿನಾಡಂ ಹೊಕು ರಾಜ್ಯ

4. ಕೆ ಕೆಡದು ತಳಿಗೆನಾಡು ಸಾ . . . ಭೂಮಿಗಂತೆಲೆಮಾಡಿ ?
5. ಬಿದಿರೂರ ಮುಱುವನ ಗೋವಗೌಡ ಸುಕಜೀವಿಯಾಗಿ ಸುರಲೋಕ
6. ಪ್ರಾಪ್ತನಾದ ಆತನಮಗಂ ಸತ್ತಿಗೌಂಡ ಕಲ್ಲಮಾಡಿಸಿದ

Transliteration.

1. svasti 'srî saka-varasha 1176 Vijaya-saṃvatsarada Mârgasira su 12 Maṃ svasti 'srîman mahâmaṇḍaḷêsvaraṃ tribhuvanamalla Taḷakâḍu-koṇḍa Kongu Nangali Banavase Halasu-
2. ge Hânungala-goṇḍa bhujabaḷa vîraganga pratâpa Nârasimha Hoysaḷa-dêvaru Dôrasamudradalu pṛithvîrâjyaṃgeyuttiralu Kumâra Ballâḷadêvanu
3. tamm-ayyaṃge tappibandu Taḷigenâḍaṃ Koḍaginâḍaṃ hoku râjya-
4. ke Keḍadu Taḷigenâḍu sâ . . . bhûmigaṃ tele mâḍi ?
5. Bidirûra Muṟuvana Gôvagauḍa suka-jîviyâgi suralôka-
6. prâptanâda âtana magaṃ Sattigauṇḍa kalla mâḍisida

Translation.

Be it well. In the śaka year 1176 (?) corresponding to the year Vijaya, on Tuesday the 12th lunar day of the bright half of Mârgaśira :—

Be it well :—While the illustrious mahâmaṇḍaḷêsvara Tribhuvanamalla, conqueror of Taḷakâḍu, and of Kongu, Nangali, Banavase, Halasuge and Hânungal, bhujabaḷa-Vîraganga pratâpa Nârasiṃha Hoysaḷadêvar was ruling the earth in Dôrasamudra :—

The prince (Kumâra) Ballâḷadêva rebelled against his father, marched into Taḷigenâḍ and Koḍaginâḍ and ruining the kingdom invaded Taḷige-nâḍu thousand territory.

On this Muṟuvana Gôvagauḍa of Bidirûr attained the world of gods happily.

His son Sattigauṇḍa got the stone set up.

Note.

This record belongs to the end of the reign of the Hoysaḷa king Nârasiṃha I. His son Ballâḷa (later king Ballâḷa II) rebelled against his father and made incursions into his father's kingdom. Naturally several warriors on both sides died in this fight. The date of the present record is given as S' 1176 (?) Vijaya sam. Mâr. śu 12 Maṃ. The figure 1176 does not seem to be clear on the stone. S' 1176 is Ānanda and belongs to the reign of Sômêśvara I. Moreover, we know that it is only Ballâḷa II and not Ballâḷa I nor Ballâḷa III or IV that fought against his father.

Hence, the record belongs to the reign of Nârasiṃha I, (1141-1173 A. D.) father of Ballâḷa II. The cyclic year Vijaya occurred during the reign of Nârasiṃha I only in S' 1095 or 1173 A. D. If we take the Mâr. śu 12 of this year it falls on a Sunday (18th November 1173) and not on Tuesday as stated in the record. But if we take the previous year as is sometimes done the date would correspond to November 28, 1172 a Tuesday. It is however believed by some that Nârasimha I died as early as 1170 [S. Krishnaswamy Iyengar: Historical Inscriptions of Southern India, p. 116]. But we cannot be certain about this. (See ibid p. 117.) That Ballâḷa II rebelled against his father is stated in some inscriptions. (See also M. A. R. 1916, P. 53; E.C. V Belur 86.)

35

On the 7th vîragal at the same place in the village Keḷagûr

Kannaḍa language and characters.

ಅದೇ ಕೆಳಗೂರು ಸುಗ್ಗಿಮಂಡೆ ದೇವಸ್ಥಾನದಲ್ಲಿ 7ನೆಯ ಕಲ್ಲು.

1. ಸ್ವಸ್ತಿಸಕವರ್ಷ ೧೧೬೦ ಈಸ್ವರ ಸಂವತ್ಸರದ ಪಾಲ್ಗುಣ ಸುಧ ಪಂಚಮಿ ಮಂಗಳವಾರದಲು ಶ್ರೀಮನ್ಮಹಾಮಂಡಳೇಸ್ವರಂ ತ್ರಿಭುವನಮಲ್ಲ ತಳಕಾಳುಚ್ಚಂಗಿ ಕೊಂಗುನಂಗಲಿ ಬನವಾಸೆ ಹಲಸುಗೆ ಹಾನುಂಗಲು ಉಡಂಗಿ ಕೊಂಡಚೋಳಕ
2. ಟಕಸೂಱೆಕಾಱಮಂ . . . ಗಿಕೆ ಮಾಂದಲು ಸಾಮ . . ಶರಣಾಗತವಜ್ರಪಂಜರ ಮಹಿಮಾಸಮುದ್ರದ್ವಾರಾವತೀ ಪುರವರಾಧೀಸ್ವರ . . . . . . ಳಿಕಭುಜಬಳ ವೀರಗಂಗ . . . ನಾರಸಿಂಹ ಹೊಯ್ಸಳದೇವ
3. ರು ದೋರಸಮುದ್ರದಲು ಪ್ರಿಥ್ವೀರಾಜ್ಯಂಗೆಯ್ಯುತ್ತಿರೆ ಹಿರಿಯ
4. . ಯರ್ಪೆಗಲು ತಳಿಗೆನಾಡುಸಾಯಿರಭೂ . ಗಾಬಿ
5. ಲೆ ಮೂಡ ಬಿದಿರೂರ ಮಾಚೆಗೊಂಡಮೊತ್ತಿಯೊಡನೆ ಹೊಣದಿ
6. ದುಬಿದ್ದು ಸುರಲೋಕಪ್ರಾಪ್ತನಾದ ಆತನಮಗ ಚಡಗೊಂಡ ಕಲ್ಲ ನಿಲಿಸಿದ

Transliteration.

1. svasti Sakavarsha 1160 Îsvara-saṃvatsarada Pâlguṇa sudha panchami Mangaḷa-vâradalu śrîman mahâmaṇḍaḷêsvaraṃ Tribhuvanamalla Taḷa-kâḷ-Uchchangi Kongu Nangali-Banavâse Halasuge Hânuṃgalu Uchaṃgi koṇḍa Chôḷaka-
2. ṭaka-sûṟekâṟa maṃ . . . gike mâmdalu sâma . . śaraṇâgata-vajra-panjara mahimâ-samudra Dvârâvatî-puravarâdhîsvara . . . . . ḷika-bhujabaḷa-vîraganga . . . . Nârasiṃha-Hoysaḷa-dêva-
3. ru Dôrasamudradalu prithvîrâjyaṃ geyyuttire Hiriya-
4. . yar pegalu Taḷigenâḍu-sâyirabhû . gâbi-
5. le Mûḍa Bidirûra Mâchegoṇḍa Mottiyoḍane hoṇadi-
6. du biddu suralôka-prâptanâda âtana maga Chadagoṇḍa kalla nilisida.

Translation.

Be it well. In the Śaka year 1160 Îśvara, on Tuesday the 5th lunar day of the bright fortnight of Phâlguna, while the illustrious mahâmaṇḍalêśvara Tribhuvanamalla, conqueror of Talakâḍ, Uchchangi, Kongu, Nangali, Banavâse, Halasuge, Hânungal and Uchchangi, plunderer of the Chôḷa army . . . . an adamantine cage for those who take refuge in him, an ocean of greatness, lord of the excellent city of Dvârâvati, bhuja-baḷa-Vîraganga . . . . Nârasiṃha Hoysaḷadêvar was ruling the earth in Dôrasamudra :—

Mâchegoṇḍa of Mûḍa (east) Bidirûr in Taḷigenâḍu Thousand belonging to Hiriya (Muguḷi ?) fought with Motti, fell and attained the world of gods. His son Chadagoṇḍa set up the stone.

Note.

This vîragal is of the reign of Nârasiṃha II. The date is given as S′ 1160 Îśvara Phâl. śu 5 Mam. S′ 1139 is Îśvara. Taking the cyclic year as correct the date corresponds to February 1, 1218 A. D. a Thursday and not Tuesday as stated in the grant. Moreover, the date falls in the reign of Ballâḷa II at its close. At this time his son, *viz.*, Nârasiṃha II was Yuvarâja and was associated with his father in the government from 1210 onwards (See E. C. V. Channarâyapatna 243, E. C. XI Hoḷalkere 13, 14, etc.). Hence, the royal titles applied to him in the present record. (See M. A. R. 1916, P. 54.) If we take S′ 1160 the cyclic year becomes Hêmaḷambi and the king at the time is Sômêśvara and not Nârasiṃha. Hence we have to consider 6 in 1160 as a mistake for 4 and S′ 1140 Îśvara which is the same as S′ 1139 Îśvara (such differences of a year being common in inscriptions). We cannot take the previous Îśvara, *viz.*, Ś 1079 as in that year Narasimha I was the Hoysaḷa king and he dœs not seem to have possessed the title of conqueror of Uchchangi, the fort of Uchchangi having been captured by Ballâḷa II about 1177 A. D.

36

At the village Marale in the hobali of Ambaḷe, on a beam of the doorway of the Kês'ava temple below Inscription No. 136 of Chikmagalur Taluk.

Kannaḍa language and characters.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಮರಲೆ ಕೇಶವದೇವಸ್ಥಾವದ ಪ್ರಿಂಟ್ ನಂಬರು 136ರ ಕೆಳಭಾಗದಲ್ಲಿ ಬರೆದಿರುವುದು.

1. ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮರಚಾರವೇ ತ್ರೈಲೋಕ್ಯನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ ॥ ಸಕವರ್ಷ ೧೧೬೮ನೆಯ ವಿಶ್ವಾವಸು ಸಂವತ್ಸರದ ಪುಷ್ಯಶು ೫ ಬ್ರಿಹವಾರ ದುತ್ತರಾಯಣ ಸಂಕ್ರಮಣ ವ್ಯತೀಪಾತದಂದು ಶ್ರೀಮನ್ಮಹಾ

2. ಮಂಡಳೇ[ಶ್ವ]ರ ಕುಡುಗಲೂರ ರಾಜರಸನಮಗ ಬಂಮರಸದೇವನು ಶ್ರೀರಾಯಕೇಶವಪುರವಾದ ಮೊರಲೆಯ ಸಿದ್ಧಾಯ ಪೊದಕೆ ಶ್ರೀಕೇಶವದೇವರ ಶ್ರೀ ಸಿದ್ದೇಶ್ವರ ದೇವರ ನಂದಾದೀವಿಗೆಯ ಸೊಡರೆಣ್ಣೆಯ ನಡಸುವಂತಾಗಿ ಕೊಟ್ಟಗ ೫ ವಂ ಚಂ
3. ದ್ರಾರ್ಕ್ಕ ಸ್ಥಾಯಿವರಂ ಸಿದ್ಧಾಯ ದಾ . . ಕುಳವ ಕಡಿಸಿಕೊಟ್ಟದತ್ತಿ । ಈ ಧರ್ಮ್ಮಮಂ ಪ್ರತಿಪಾಲಿಸಿದವನು ಗಂಗಾತೀರದಲು ಬ್ರಾಹ್ಮಣರಿಗೆ ಗೋಸಹಸ್ರವಂ ದಾನವಮಾಡಿದಫಲ ಈ ಧರ್ಮ್ಮಕ್ಕೆ ಪ್ರತಿಕೂಲನಾದವನು ಗಂಗೆಯ ತಡಿಯ:ಲು ಕವಿಲೆಯಂ ಬ್ರಾಹ್ಮಣರುವಂ ಕೊನ್ದವನು

Transliteration.

1. namas tuṃga-śiraś-chuṃbi-chaṃdra-châmara-châravê trailôkya-nagarâraṃbha-mûlastaṃbhâya Śaṃbhave ‖ Saka-varsha 1168 neya Viśvâvasu-saṃvatsarada Pushya śu 5 Brihavârad Uttarâyaṇa saṃkramaṇa Vyatîpâta-daṃdu śrîman-mahâ-
2. maṃḍaḷe [śva] ra Kuḍagalûra Râjarasana maga Baṃmarasa-dêvanu śrî Râya Kêśava-puravâda Moraleya siddhâya podake śrî Kêśava-dêvara śrî Siddêśvara-dêvara nandâdîvigeya soḍareṇneya naḍasuvaṃtâgi koṭṭa ga 5 vaṃ chaṃ-
3. drârkka-sthâyivaraṃ siddhâyadâ . . . kuḷava kaḍisi koṭṭa datti । î-dharmmamaṃ pratipâlisidavanu Gaṃgâtîradalu brâhmaṇarige gôsahasravaṃ dânava mâḍida phala î-dharmmakke pratikûlanâdavanu Gaṃgeya taḍiyalu kavileyaṃ brâhmaṇaruvaṃ kondavanu

Translation.

Salutation to Śambhu. In the Śaka year 1168, being the year Viśvâvasu, on the 5th lunar day of the bright half of Pushya, on Thursday, on the occasion of Uttarâyaṇa-sankramaṇa and Vyatîpâta:—

The illustrious Bammarasa-dêva, son of the illustrious mahâmaṇḍalêśvara Râjarasa of Kuḍugalûr, gave 5 gadyâṇas, being the *siddhâya-podake* of the village Morale which is the Râyakêśavapura, for the service of providing oil for the lights of the perpetual lamp before the gods Kêśavadêvaru and Siddhêśvaradêvaru to last as long as the moon and sun endure, after apportioning the shares? (kuḷava kaḍisi).

He who protects this charity will obtain the fruit of giving away thousand cows to Brahmans on the banks of the Ganges. He who obstructs this charity will have slain cows and Brahmans on the banks of the Ganges.

Note.

This records a grant of a sum of five gadyâṇas being the annual income from certain taxes *siddhâya* and *hodake* for certain temples at Marale. The donor is named Bammarasadêva, son of Râjarasa of Kuḍagalûr. Who this chief was, is not clear. The record belongs to S′ 1168 Viśvâvasu Push. śu 5 Thursday. S′ 1167 is Viśvâvasu. Pushya śu 5 of this year corresponds to 25th December 1245, a Monday with uttarâyaṇa Sankramaṇa and not Thursday as found in the grant. Even if we take the previous or succeeding year the week day will not be found regular. Kuḍugalûr-nâḍ comprised parts of Gundlupet Taluk, Mysore District (E. C. IV Gundlupet 45).

37

At the village Hosahaḷḷi, a hamlet of Marale, on a land to the east of the village

Size 2′– 6″×5′—6″

Old Kannaḍa language and characters.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಅಂಬಳೇ ಹೋಬಳಿ ಮರಲೆ ದಾಖಲೆ ಹೊಸಹಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ ಪೂರ್ವ ಬೀರದೇವರ ಸಾರಿಗೆ ಹೊಲದಲ್ಲಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 2′– 6″×5′—6″.

1. ಮೀನಙ್ಗೆಱೆಯಕಲ್ನಟ್ಟು ಮಙ್ಗಳ
2. ಸ್ವಸ್ತಿಶ್ರೀಸಾಮನ್ತರಾಮನ್ನಣ್ಣಿಕನ್ದ
3. ರ್ಪ್ಪ ಸಿರಿವುರದೊ ಅಣ್ಣಿಗನೊಳ್ಕಾದಿ
4. ಸತ್ತ ಅರಕೆಲ್ಲನಮಗ ಅವನ ಮ
5. ಮ ಪೊಯ್ಸಳ ಮಾರುಗಂ ಅವರ ಪಗೆಗೆ
6. ಅರಕೆಲ್ಲನಬೆಸದೊ ಮಹಾರಾಜನೊಳ್ಕಾದಿ
7. ಸತ್ತ ಕೆಲ್ಲಗಾವುಣ್ಡ ಚಾಮೊನ್ತ ಚೂಡಮ
8. ಣಿ ಚೆವಕೊಳ್ಗಣ್ಡ ಸಮರೈಕಪಾತ್ತ
9. ಮಾರ್ಬ್ಬಲರಾಮ ಶ್ರೀಮತ್ ಅ
10. ರಕೆಲ್ಲ ಕೊಟ್ಟಕೆಲ್ಲಗವುಣ್ಡ
11. ಙ್ಗೆ

Transliteration.

1. Mînaṅgeṟeya kalnaṭṭu maṅgaḷa
2. svasti śrî Sâmanta Râman Naṇṇi-Kanda-
3. rppa Sirivurado Aṇṇiganoḷ kâdi
4. satta Arakellana maga avana ma-
5. ma Poysaḷa Mârugaṃ avara pagege
6. Arakellana besado mahârâjanoḷ kâdi
7. satta Kellagâvuṇḍa châmonta-chûḍama-
8. ṇi chevakoḷgaṇḍa samaraikapâtta
9. mârbbala-Râma śrîmat A-
10. rakella koṭṭa Kellagavuṇḍa-
11. ṅge

Translation.

The grant of Mînangeṛe after setting up a stone (to denote the grant).

Be it well. The illustrious Sâmanta-Râma (a Râma to subordinate chiefs) Nannikandarpa (a Cupid to truth: or if the word Aṇni-Kandarpa is taken, a Cupid to Aṇṇi), who was the son of Arakella died fighting with Aṇṇiga at Sirivura. So also his grandson (mama) Poysaḷa Mâruga (died). To avenge their death, Kella-gâvuṇḍa fought with the king under orders of Arakella and died. The crest-jewel of sâmantas, campion over servants, an Arjuna in war, a Râma to the hostile army, the illustrious Arakella gave to Kella-gavuṇḍa. Good Fortune.

Note.

This records a fight with Aṇṇiga at Sirivura. Aṇṇiga or Bîra-Noḷamba was a Noḷamba king and the eldest son of Ayyapa (See E. C. X, Chintâmaṇi 43,44 of 931). He was defeated by the Râshṭrakûṭa king Kṛishṇa III in A. D. 940 (Ep. Ind. IV, 289; V. 191). Who his enemy Arakella was is not stated. Probably he was a Râshṭrakûṭa chief. Sirivura, the place where Arakella's son, etc., were killed is probably the same village as Sirigunda in Chikmagaḷur Taluk. No date is given, but the record may be assigned to about 950 A. D. We have also to note the name Poysaḷa-Maruga in the record. The name Poysaḷa is not generally met with in inscriptions previous to Vinayâditya. The only exception so far met with is the Kaliyûr inscription of 1006 (E. C. III, T.-Narasipur 44). The present inscription may be an instance of the records of early Hoysaḷa kings not so far met with. Beyond the paleography of the record we have no other means to ascertain its date. Nor can we be certain of the identification of Aṇṇiga with the Noḷamba king since Noḷamba inscriptions are not found so far off as Chikmagaḷur Taluk. The date circa 950 A. D. has been assigned to this inscription in M. A. R. 1916, p. 46 by Rao Bahadur R. Narasimhachar, based on its paleography, language and reference to Aṇṇiga. We have also a fragmentary inscription in the same village Marale referring to Arakella which has been printed on p. 221 of the Kannaḍa texts in E. C. VI Kadur District Inscriptions with the remark Pûrvada Haḷagannaḍâkshara (Inscription in Old Kannaḍa characters). This remark means that the record belongs to a date earlier than 10th century A. D. from its paleography. This circumstance also supports us in assigning C. 950 to the present record.

38

KOPPA TALUK.

At the temple of Vîrabhadra in Mêlûrkoppa belonging to the town of Koppa, on the northen wall

Kannaḍa language and characters.

ಕೊಪ್ಪದ ತಾಲ್ಲೂಕು ಕಸಬಾ ಗ್ರಾಮದ ಮೇಲು ಕೊಪ್ಪದಲ್ಲಿ ವೀರಭದ್ರ ದೇವಸ್ಥಾನದ ಉತ್ತರ ಕಡೆ ಕಲ್ಲು ಗೋಡೆಯಮೇಲೆ

1. ಶುಭ ಯೀ ಪ್ರತಿಮೆ ಮುನುವರಿ ಅಕ್ಕಂಮನ ಬಸವನಮಗ ವೀರಣನ ಭಕ್ತಿ

Note.

This records the engraving of the figure, *viz.*, Pârvati-Paramês'vara on the wall) by (on under the orders of) Vîraṇa, son of Munuvari Akkamma's (son) Basava. The charactrs seem belong to 17th century A. D.

39

At the village Kigga in the hobali of Kigga, on the pedestal of the procession image in the temple of S'ṛingês'vara

Kannaḍa language and characters

ಕೊಪ್ಪದ ತಾಲ್ಲೂಕು ಕಿಗ್ಗದ ಹೋಬಳಿ ಕಸಬಾ ಗ್ರಾಮದ ಶೃಂಗೇಶ್ವರ ದೇವಸ್ಥಾನದಲ್ಲಿ ಉತ್ಸವ ವಿಗ್ರಹದ ಪೀಠದಲ್ಲಿ

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನ ಶಕವರುಷ
2. ೧೬೦೦ನೆಯ ಕಾಳಯುಕ್ತಾಕ್ಷಿ ಸಂವತ್ಸರದ ಅಶ್ವಿಜಶು ೧೦ ಆದಿವಾರದಲ್ಲೂ
3. ಶ್ರೀಮತ್ಕೆಳದಿ ಚೆಂನ್ನಮ್ಮಾಜಿಯವರೂ ಸುಖಸಂತೋ
4. ಷದಿಂರಾಜ್ಯವನಾಳುತ್ತಿಹ ಕಾಲದಲ್ಲಿ ಪ್ರಧಾನಿಗುರುಬಸವಪ್ಪದೇ
5. ವರೂಮಾಡಿಸಿ ಕಿಗ್ಗದ ಶ್ರುಂಗೇಶ್ವರ ಸ್ವಾಮಿಗೆ ಸಮರ್ಪ್ಪಿಸಿದ ಸೇವೆಮಂಗಳಮಹಾ ಶ್ರೀ

Translation.

Be it well. In the prosperous year 1600 of Śâlivâhana era, corresponding to Kâḷayuktâkshi, on Sunday the 10th lunar day of the bright half of Âśvîja, when the illustrious Keḷadi Chennammâji was ruling in peace and happiness, the minister (Pradhâni) Gurubasavappadêvaru got this made and offered it to Śringêśvarasvâmi. Good fortune.

Note.

This record is of the reign of the queen Chennammâji, ruler of Keḷadi (1671-1697). Her minister Pradhâna Gurubasavappadêvaru is stated to have got the *utsava-vigraha* made for the God Śṛingêśvara at Kigga. Kigga is a village famous as the place where the sage Ṛishyaśringa, son of Vibhâṇḍaka is said to have lived. He is said to have been taken to the kingdom of Rômapâda as his power of austerities was so great that there was no drought where he dwelt and there would be abundant rain and good crops and prosperity wherever he went.

The date of the record corresponds to Sunday, 15th September 1678 A. D.

40

At the village Hariharapura in the hobali of Hariharapura, on a slab set up near the north wall of Narasimha shrine in Hariharapur Matt.

Kannaḍa language and characters.

Size 4′—6″ × 2′

ಕೊಪ್ಪದ ತಾಲ್ಲೋಕು ಹರಿಹರಪುರ ಹೋಬಳಿ ಕಸಬಾ ಗ್ರಾಮದಲ್ಲಿ ಹರಿಹರಪುರ ಮಠದಲ್ಲಿ ನರಸಿಂಹ ದೇವರ ಗರ್ಭಗುಡಿಗೆ ಉತ್ತರ ದಿಕ್ಕಿನ ಗೋಡೆಗೆ ಒರಗಿಸಿ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4′—6″ × 2′

1. ಶ್ರೀ ಗಣಾಧಿಪತಯೇ ನಮಃ ನಮಸ್ತುಂಗ ಶಿರಸ್ತುಂಬಿ ಚಂದ್ರ ಚಾಮರ ಚಾರ
2. ವೆ ತ್ರಯಿಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೆ । ಸ್ವಸ್ತಿ ಶ್ರೀ ಜ
3. ಯಾಭ್ಯುದಯ ಶಾಲವಾಹನ ಶಕ ವರ್ಷ ೧೪೯೫ ಸಂದು ವರ್ತಮಾನಕ್ಕೆ ಸ
4. ಲುವ ಶ್ರೀಮುಖ ಸಂವಸರದ ನಿಜ ಆಶಾಡ ಶು ೧೦ ಆದಿವಾರದಲು ಪೆನುಗುಡೆ
5. ಸಿಂಹ್ಯಾಸನವನು ಶ್ರೀರಂಗರಾಯಾರು ಸುಖ ಸಕ್ಕಥಾ ವಿನೋದದಲ್ಲಿ ರಾಜ್ಯವ
6. ನುಪ್ರತಿಪಾಲಿಸುವ ವೇಳೆಯಲ್ಲಿ ಸಿಂಗೇರ್ಯ್ಯ ಲಿ ಶಟ್ದರ್ಶನ ಸ್ತಾಪನಾಚಾರ್ಯ
7. ರಾಗಿ ಧರ್ಮ ಸಿಂಹಾಸನದಲ್ಲಿ ಶ್ರೀ ನರಸಿಂಹ್ಯ ಭಾರತೀ ಸ್ವಾಮಿಗಳು ಪಟವನಾಳ್ವ
8. ವೇಳೆಯುದಲ್ಲು ಕಾರಕಳದಲ್ಲಿ ಭಯಿರರಸ ವೊಡೆಯರು ಯಿರಾಜ್ಯವನಾಳುತಯಿ
9. ಹ ವೇಳೆಯುದಲು ಹರಿಹರಪುರದಲಿ ಶ್ರೀ ಮದವಸರಸ್ವತಿ ವೊಡೆಯುರು ಯಿಹ ವೇಳೆಯ
10. ಲಿ ಹರಿಹರಪುರದ ಶ್ರೀ ನಾರಸಿಂಹ್ಯ ದೇವರ ಅಮ್ರುತ ಪಡಿಗು ಸತ್ರಕ್ಕು ಸಹ ನಂದಾದೀ
11. ಪ್ತಿಗೆ ಸಾಹವಾಗಿ ಆ ಮಾಧವ ಸರಸ್ವತೀ ವಡೇರ ಶಿಶ್ಯರೂ ಶಂಖರ ಸರಸ್ವತಿಗಳು ಬರದು
12. ಬಿಟ ಭೂಮಿಯ ಶಿಲಾ ಶಾಸನದ ಕ್ರಮವೆಂತ್ರಂದರೆ ಹರಹರಪುರದ ಮಠಕೆ ರಾ
13. ಯದತ್ತಾವಾಗಿ ಬಂದ ಕಾರಬಯಿಲು ಕುಪ್ಪಳಿನಾಡೊಳಗಣ ಭೂಮಿಯ ವಿವ
14. ರ ಕುಪ್ಪವಳಿಯ ಸೋಮಪ್ಪನ ಉಡಕುಳದ ಭುವಿ ಬೀಜವರಿ ಖ ೧೪ಕ್ಕೆ ಗಡಿಖ ೪೨
15. ಅಮ್ನಳಿಕೆಯಪಾಲು ಕಾರಬಯಲಿ ಹರವರಿ ವೊಣೆಯ ಗದೆ ಪಾಲಿ ಸಿದಯ
16. ದ ಭತ್ತ ಖ ೩೪ ವುಥಯ ೭೬. ಖ ೨. ೭೮ಕ್ಕೆ ಹೊಂನಿನ ಭೂಮಿಗೆ ಕ್ರಯ ಮಧ್ಯಸ್ತ ಪರಿಕ
17. ಲ್ಪಿತ ಗ ೭೮ ವರಹನು ನಂಮ್ನ ಗುರುಗೆರುಗಳು ಮದವ ಸರಸ್ವತೀ ವೊಡೆಯರಿಗೆ ಕೊ
18. ಟು ಯೀ ಭೂಮಿಯನು ಕ್ರಯಕೆ ತೆಗದುಕೊಂಡು ಮಾಡಿದ ವಿನಯುದಗಂ ನಾರಸಿ
19. ಂಹ್ಯ ದೇವರ ಅಮ್ರುತಪಡಿಗೆ ಖ ೩೦ ಯಿಬ್ಬರ ಸತ್ರಕ್ಕೆ ಖ ೩೬ ನಂದಾದೀಪ್ತಿಗೆ ಖ ೧೨ಉ
20. ಭಯಂ ಖ ೭೮ ನು ಧಂರ್ಮಕ್ಕೆ ಧಾರೆಯ್ಯ ನೆರದು ಬಿಟ್ಟ ಶಿಲಾಸಾಶನಾ ಯಿನ್ತಾಪ್ಪು
21. ದಕ್ಕೆ ಸಾಕ್ಷಿಗಳೂ ಹರಿಹರಪುರದ ಮಹಾ ಜನಂಗಳೂ ಕಾರಕಳದ ಅರಸು
22. ಗಳ ಬುಧಿವಂತ್ತಾರು ಬೆಳ್ತೊಟಿಯ ತಿಂಮಯಸೇನಬೊವರು ಕಾರಬಯಿಲು ಕು
23. ಪ್ಪವಳಿಯಾ ನಾಡವರೂ ದಾನಪಾಲನ ಯೋರ್ಮಧೇ ದಾನಾಛ್ರೇಯೋನುಪಾಲನಂ
24. ದಾನಾತ್ಸ್ವರ್ಗಮಾವಾಪ್ನೋತಿ ಪಾಲಾನಾದಚ್ಯುತಂ ಪದಂ ಮಂಗಳ ಮಹಾ ಶ್ರೀ
25. ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. śrî Gaṇâdhipatayê namaḥ namas tuṃga-śiras-tuṃbi-chaṃdra-châmara-châra-
2. ve trayilôkya-nagarârambha-mûlastaṃbhâya Śaṃbhave । svasti śrî ja-

3. yâbhyudaya Śâlivâhana śakavarsha 1495 saṃdu vartamânakke sa-
4. luva Śrîmukha-saṃvatsarada Nija Âśâḍa śu 10 Âdivâradalu Penuguḍe-
5. siṃhyâsanavanu śrîraṃgarâyâru sukha -sakkathâ-vinôdadalli râjyava-
6. nu pratipâlisuva vêḷeyalli Siṃgêryyali śaṭ-darśana-stâpanâchâryya-
7. râgi dharma-siṃhâsanadalli śrî NarasiṃhyaBhâratî svâmigaḷu paṭṭavanâḷva
8. vêḷeyadallu Kârakaḷadalli Bhayirarasa-voḍeyaru yi-râjyavan âḷuta yi-
9. ha vêḷeyadalu Hariharapuradali śrî Madava-sarasvati-voḍeyaru yiha vêḷeya-
10. li Hariharapurada śrî Nârasiṃhayadêvara amrutapaḍigu satrakku saha naṃdâdî-
11. ptige sahavâgi â Mâdhava-sarasvatî-vaḍêra śiśyarû Śaṃkhara-sarasvati-gaḷu baradu
12. biṭa bhûmiya śilâśâsanada krama-veṃttemdare Haraharapurada maṭhake râ-
13. ya-dattavàgi baṃda Kârabayilu Kuppaḷi-nâḍoḷagaṇa bhûmiya viva-
14. ra Kuppavaḷiya Sômappana Uḍakuḷada bhuvi bîjavari kha 14 kke gaḍi kha 42
15. âmnaḷikeya pâlu Kârabayali haravari voṭeyagade pâli sidaya-
16. da bhatta kha 34 vubhaya 76 kha 2· 78 kke hoṃnina bhûmige kraya madh-yasta-parika-
17. lpita ga 78 varahanu naṃna guru(garu)gaḷu Madavasarasvatî-voḍeyarige ko-
18. ṭu yî-bhûmiyanu krayake tegadukoṃḍu mâḍida vinayada gaṃ Nârasi-
19. ṃhyadêvara âmrutapaḍige kha 30 yibbara satrakke kha 36 naṃdâdîptige kha 12 u-
20. bhayaṃ kha 78 nu dharmakke dhâreyyaneradu biṭṭa śilâśâsanâ yintâppu-
21. dakke sâkshigaḷû Hariharapurada mâhâjanaṃgaḷû Kárakaḷada ârasu-
22. gaḷa buddhivaṃttâru Beḷtor̤eya Tiṃmaya-sênabôvaru Kârabayilu Ku-
23. ppavaḷiyâ nâḍavarû dâna pâlanayôr madh [yê] dânâchhrêyônupâlanaṃ
24. dânât svargam âvâpnôti pâlanâd achyutaṃ padaṃ maṃgaḷa maha śr î
25. śrî śrî śrî śrî

Translation.

Obeisance to Gaṇâdhipati. Praise of Śambhu.

On Sunday the 10th lunar day of the bright half of Nija Âshâḍha in the prosperous year Śrîmukha, being the year 1495 of the Śâlivâhana era:

When Śrîrangarâyar was ruling the kingdom seated on the throne at Penugoṇḍa in peace and happiness:—

When the Narasimhya-bhârati-svâmi was ruling on the throne of dharma at Śringêri as the establisher of the six darśanas:—

When Bhayirarasavoḍeyar was ruling this kingdom in Kârakaḷa:—

While Mâdhavasarasvati-voḍeyar was residing at Hariharapura:—

Śankara-sarasvati, disciple of Mâdhava-sarasvati-voḍeyar has made the grant of land as written on this stone śâsana to provide for the food offerings to god Nârasimhya-dêvar of Hariharapura, for feeding Brahmans (satra) and for perpetual lamp (before the god):—

I have purchased from my guru Mâdhava-sarasvati for the sum of 78 varahas paid to him the following lands:—In the lands of Kârabayalu-Kuppavaḷḷinâḍ bestowed upon the matt at Hariharpur by the king, the lands of Sômappa in Kuppavaḷḷi of the sowing capacity of 14 khaṇḍugas and paying (annually in kind) 42 khaṇḍugas of paddy as rent (gaḍi kha 42) and also annual payment due by him for ammaḷike (tamarind trees)?; the wet lands haravari-vôṭeya-gadde? in Kârabayal paying (annually) 34 khaṇḍugas: total paddy given 76 khaṇḍugas: also two khaṇḍugas (apparently for the tamarind trees): 78 khaṇḍugas in all. For this land yielding the above income the price of 78 varahas was fixed by arbitrators (madhyasta-parikalpita). The lands thus purchased for the price paid were granted as follows: for the food offerings of Nârasimhyadêvaru, lands yielding 30 khaṇḍugas of paddy annually; for feeding two people, lands yielding 36 khaṇḍugas; for offering perpetual lamp (before the god Nârasimhya), lands yielding 12 kaṇḍugas; altogether lands yielding 78 khaṇḍugas were granted for the charities abovenamed with pouring of water and this stone charter records the same:—

Witnesses to this are: the mahâjanas of Hariharapura, the *buddhivantaru* (agents, *lit.* wise men) in the service of the king of Kârakaḷa, Timmaya-sênabôva of Beḷtore, the inhabitants of the nâḍ of Kârabayalu-Kuppavaḷḷi.

Between making a gift and protecting a gift, protecting is more meritorious than giving. By a gift made one goes to svarga and by protecting a gift one goes to a region from which there is no fall. Good fortune.

Note.

This inscription belongs to the matt at Hariharapura of the Smârta sect of Brahmans. It is of interest as it mentions four important personages of different places who were contemporaries:—namely Śrîrangarâya I, king of Vijayanagar (C. 1573-84), Bhairarasa Voḍeyar, chief of Kârakaḷa, Narasimhabhârati, Pontiff of Śringêri (C. 1563-76) and Mâdhavasarasvati, the ascetic head of the Hariharapur Matt. It is recorded that a disciple of this guru paid the value of 78 varahas to the Matt and purchased lands which were later handed over for services in the Narasimha temple at Hariharpur.

The word *buddhivantaru* seems to be used in the sense of agents or officers [see M. A. R. 1916 p. 62].

The date of the record corresponds to July 9th, 1573 A. D. a Thursday and not Sunday as stated in the grant.

There are several orthographical errors in the inscription.

41

In the same village Hariharapura, on a slab set up in the old site of the same Hariharapur Matt.

Size 4′—6″×2′

Nâgari characters and Kannaḍa language.

ಅದೇ ಹರಿಹರಪುರ ಗ್ರಾಮದ ಹರಿಹರಪುರ ಮಠದ ವಠಾರದಲ್ಲಿ ಹುಳಚಪ್ಪಿನ ಮರದ ಕೆಳಗೆ ನಟ್ಟಕಲ್ಲು.

ಪ್ರಮಾಣ 4′—6″×2′

ನಾಗರಾಕ್ಷರ.

1. ಶ್ರೀ ಗಣಾಧಿಪತಯೇ ನಮಃ ನಿರ್ವಿಘ್ನಮಸ್ತು ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರ
2. ಚಾಮರ ಚಾರವೇ ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ ಸ್ವಸ್ತಿ ಶಾಲೀ
3. ವಾಹನ ಶಕ ವರ್ಷ ೧೩೭೫ನೆಯ ವರ್ತಮಾನಕ್ಕೆ ಸಲ್ಲುವ ಅಂಗೀರಸ ಸಂವತ್ಸರದ
4. ಚೈತ್ರ ಶುದ್ಧ ೧೫ ಭಾನುವಾರದಲು ಶ್ರೀ ಮದ್ರಾಜಾಧಿರಾಜ ರಾಜ ಪರಮೇಶ್ವರ
5. ಶ್ರೀ ಮಲ್ಲಿಕಾರ್ಜುನರಾಯ ಮಹಾರಾಯರು ವಿದ್ಯಾನಗರದ ಸಿಂಹಾಸನದಲಿ ಸಾ
6. ಮ್ರಾಜ್ಯವನು ಸುಖದಿಂಡ ಪಾಲಿಸುತಪಿಹಲ್ಲಿ ಅವರ ನಿರೂಪದಿಂದ . . ಯರಸ . . .
7. . . ದ . . . . ನ್ನ . . . . ಶ್ರೀ ಮತು ಹರಿಹರಪುರ . . . .
8. . . . . . ನ . . ಧರ್ಮ . . . . . . ಶಾಸನದ ಕ್ರಮವೆಂತೆಂದರೆ . .
9. . . . . ಜ . ಬಂದ , ... ಯ ದಾನಧಾರಾ ಪೂರ್ವಕವಾ
10. . . . ೧೫ ಖಂಡಿಯ ಭೂಮಿಗೆ ೬೨ ಖಂಡುಗ . . . . ಕ್ಕ ಕೊಡನ ೧೨
11. . . . ಕವ . . . ಮನಲಿಯ ೧೫ ಖಂಡುಗ . . . .
12. . . . . ಕ್ಕೆಯ ಬಳಗೆ ಮೇಲು ವೆಚ್ಚಸಹವಾಗಿ . . . . .
13. . . . ಗ್ರಾಮದ ವೂರುಮುಂದಿನ . . ಭೂಮಿಗಳಲಿ ದಂ . ಯನು ಕೊಂಡ . .
14. . . . . ಖಂ ೫೫ ಕೊಂಡ ೧೫ ಬೆದ್ದ ಖಂ ೫ . ಕೊಡಗಿಯ . ರು ಹೊ
15. . . . . . ಯಡೆ . ಭತ್ತದ ಗದ್ದೆ . . . . ಭಾಗದಲಿ ರಂನಗ
16. . . . ಗಡಿ ಖ ೧೦ . . . . ಮಿಯ ಗುತ್ತಗೆ ಖ ೫೦ ಮಳಲಿ
17. . . ಖಂ ೧೪ ಮ . ಖಂ ೧೪ . , ಭತ್ತವನು ವುಕ್ಕ . . . ಗ . . .
18. . . ವೊಳಗೆ ೫೫ ಮುಂದಿಗೆ ಖಂ ೧೨ ಕೊ ೪ ಲೆಕ್ಕದಲಿ . . ಧರ್ಮ . . .
19. . . . . ಗೆ ಪ್ರತಿನಾಮಧೇಯವಾದ . . . .
20. ತ ವಾಗಿ ಕೊಟ್ಟೆವಾಗಿ . . . .
21. . . . . ಪಂನಗಳು ಕೊಡಿ . . . .
22. . . . .
23. . . . . ಹನುಶ್ರೋತ್ರ . . . .
24. . . . . ಕಂಣಗಳ . . . .
25. . . . . ದವರಿ . . . .
26. . . . . ಗೆ ಸುರ . . . .
27. . . . ಕ್ಕೆ . . . .
28. . . . . . ವೇ . . . . ॥ ಬ್ರಹ್ಮಾರ್ಪಣ ಮಸ್ತು ಶ್ರೀ ॥

Translation.

Obeisance to Gaṇâdhipati. May there be no obstacles.—Invocation to Śambhu. Be it well. In the year 1375 of the Śâlivâhana era corresponding to the cyclic year Ângirasa, on Sunday the 15th lunar day of the bright fortnight of Chaitra :—While the illustrious king of kings, supreme lord over kings, Mallikârjunarâya-mahârâya was ruling the kingdom in happiness seated on the throne of Vidyânagara :—

By his orders (nirûpa) . . . . Hariharapura . . . . charity as follows :— . . . . . with pouring of water gave away . . . . for 15 khaṇḍies of land . . . 62 khaṇḍugas . . . . . . 15 khaṇḍugas of Manali . . . . . for the extra expenditure . . . . . . in the lands in front of the village . . . . . . 55 khaṇḍugas . . . . 15 khaṇḍugas of dry land . . . . koḍagi . . . . paddy lands . . . . fixed income 50 khaṇḍugas . . . . Maḷali . . . . 14 khaṇḍugas of paddy . . . . at the rate of 12 khaṇḍugas and 4 koḷagas to 55 persons :— . . . . May Brahma (god) be pleased. Good fortune.

Note.

This inscription is much worn out and is thus full of lacunae from line seven to the end. It belongs to the reign of Mallikârjuna, king of Vijayanagar (circa 1446-1467). It seems to record a grant of lands to some one at Hariharapura under the orders of the king [See M. A. R. 1916, p. 62]. The date is given as Ś 1375 Ângirasa Chai. śu 13 Sunday and corresponds to 2nd April 1452, Sunday if we take Ś1374 Ângirasa. It may be also interesting to note that the name of the capital of Mallikârjuna is given as Vidyânagara and not as Vijayanagara which is the usual form at that time.

42

At the same village Hariharapura, on the 1st slab near the north wall of the Mâdhavêśvara temple.

Size 5′×1′—6″

Nâgari characters and Kannaḍa language.

ಕೊಪ್ಪದ ತಾಲ್ಲೂಕು ಹರಿಹರಪುರ ಹೋಬಳಿ ಕಸಬಾ ಗ್ರಾಮದಲ್ಲಿ ಕೆಳಗಿನ ಅಗ್ರಹಾರದ ಮಾಧವೇಶ್ವರ ದೇವಸ್ಥಾನದ ಉತ್ತರ ಗೋಡೆಗೆ ಒರಗಿಸಿರುವ 1ನೇ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5′×1′—6″

ನಾಗರಾಕ್ಷರ.

1. ಶ್ರೀ ಗಣಾಧಿಪತಯೇ ನಮಃ । ಶ್ರೀ ಸರಸ್ವತ್ಯಾಯ್ಯೆನಮಃ । ಶ್ರೀ ಮಾ
2. ಧವೇಶ್ವರಾಯ ನಮಃ । ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರ ಚಾಮಗಚಾರವೇ ತ್ರೈಲೋಕ್ಯ

3. ನಗರಾರಂಥ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ । ಸ್ವಸ್ತಿ ಶ್ರೀ ಜಯಾಭ್ಯುಜಯ ಶಕವರುಷ ೧೩೪೦ನೆ
4. ಯ ಹೇಮಲಂಬಿ ಸಂವತ್ಸರದ ಮಾಘ ಶುದ್ಧ ೭ ಶ ಶ್ರೀಮತು ಕಾಶ್ಯಪಗೋತ್ರದ ಪೆದಂಣ್ಣಂಗಳು
5. ನಾಗಂಣ್ಣಂಗಳ ಮಕ್ಕಳು ಮಲ್ಲಂಣ್ಣಂಗಳು ವಿಶ್ವಾಮಿತ್ರ ಗೋತ್ರದ ನಾಗಪ್ಪಂಗಳ ಮಕ್ಕ
6. ಳು ನಾಗಂಣ್ಣಂಗಳಿಗೆ ಕೊಟ್ಟ ಶಿಲಾ ಶಾಸನದ ಕ್ರಮ ನಮಗೆ ಹರಿಹರ ಮಹಾರಾ
7. ಯರಿಂದ ದಾನ ಧಾರಾಪೂರ್ವಕವಾಗಿ ತಾಂಬ್ರ ಸಾಸನಸ್ಥವಾಗಿ ಬಂದ ಕುಪ್ಪವಳ್ಳಿಯೊಳಗ
8. ಣ ದೇವಿಯಕ್ಕನ ಹರವರಿಯ ನಾಲ್ಕು ಹಣವಿನ ಕುಳದ ಭೂಮಿಯನು ಆ ಭೂಮಿಗೆ
9. ಸಲುನ ಗೃಹಾ ರಾಮಕ್ಷೇತ್ರ ಸಹಿತವಾಗಿ ಸರ್ವಮಾಂನ್ಯವಾಗಿ ಆ ಚಂದ್ರಾರ್ಕಸ್ಥಾಯಿ ಯಾ
10. ಗಿ ಪುತ್ರ ಪೌತ್ರಾಭಿವೃದ್ಧಿಯಾಗಿ ಸುಖದಿಂ ಭೋಗಿಸುವಂತಾಗಿ ತಾಉ ಆ ನಾಗಂಣಗಳಿಗೆ
11. ಧಾರೆಯುನೆಱದು ಕೊಟ್ಟ ಶಿಲಾಶಾಸನ । ಆ ಮಲ್ಲಂಣ್ಣಂಗಳ ಒಪ್ಪ ಶ್ರೀ ಓಬಳ ದೇವರು ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ
12. ಶ್ರೀಮನ್ಮಹಾರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಶ್ವರ ಶ್ರೀ ವೀರ ಪ್ರತಾಪ ದೇವರಾಯ ಮಹಾ
13. ರಾಯರ ನಿರೂಪದಿಂ ಅರಗದ ರಾಜ್ಯವನು ರಾಯಪ್ಪ ಒಡೆಯರ ವಿಠಂಣ್ಣ ಒಡೆಯರು
14. ಆಳುತ್ತಿಹ ಕಾಲದಲು ಆ ವಿಠಂಣ್ಣ ಒಡೆಯರು ಪ್ರತಾಪ ಹರಿಹರಪುರದ ಅ
15. ಗ್ರಹಾರದ ಮಹಾ ಜನಂಗಳಿಗೆಯೂ ಅಪೆದ್ದಂಣ ನಾಗಂಣ್ಣ ಐಯ್ಯಗಳ ಮಕ್ಕಳು
16. ಮಲ್ಲಂಣ್ಣ ಐಯ್ಯಗಳಿಗೆ ಯೂ ಕೊಟ್ಟ ಒಕ್ಕಲು ವಿವರದ ಶಿಲಾಶಾಸನದ
17. ಕ್ರಮವೆಂತೆಂದರೆ ಪೂರ್ವದಲೂ ಶ್ರೀ ವೀರಪ್ರತಾಪ ಹರಿಹರ ಮಹಾರಾಯರು
18. ಪೆದ್ದಂಣ್ಣ ನಾಗಂಣ್ಣ ಐಯ್ಯಗಳಿಗೆ ಯೂ ಬ್ರಾಹ್ಮರಿಗೆ ಯೂ ತಂಮ ಹೆಸರ ಪ್ರತಾಪ
19. ಹರಿಹರಪುರದ ಅಗ್ರಹಾರವನು ಸರ್ವಮಾಂನ್ಯವಾಗಿ ಧಾರೆಯನೆಱದು ತಾಂ
20. ಬ್ರ ಶಾಸನವನೂ ಚಿತ್ರೈಸಿದಲ್ಲಿ ಆ ಅಗ್ರಹಾರದ ಹಳ್ಳಿಗಳಿಗೆಯೂ ತಂ
21. ಮ ಭಂಡಾರ ಸ್ಥಲದ ಒಕ್ಕಲುಗಳಿಗೆಯೂ ಸಂವಾಜವಾಗದ ಹಾಗೆ ಆ ಧರ್ಮಸ್ಥಲ
22. ಕ್ಕೆ ತೆಱುವ ಒಕ್ಕಲುಗಳನು ವಿಂಗಡಿಸಿ ಕುಡ ಹೇಳಿ ಅಕಾಲದಲು ಆರಗದ ರಾ
23. ಜ್ಯವನಾಳುತ್ತಿದ್ದ ಸಾವಂಣ್ಣ ಒಡೆಯರಿಗೆ ಆ ಮಹಾರಾಯರು ನಿರೂಪವ ಚಿತ್ತೈ
24. ಸ್ತರಾಗಿ ಆ ಸಾವಂಣ್ಣಗಳು ಸಾತಲಿಗೆಯ ನಾಡೊಳಗಣ ಮೇಲುಭಾಗಿಯನೆಲು
25. ವಾಗಿಲ ಅರಸಂಣ್ಣ ಹೆಗ್ಗಡೆವೀರೆಗಡೆಗಳನೂ ಆರಗದ ಚಾವಡಿಗೆ ಕರ
26. ಸಿ ಸಾತಳಿಗೆಯ ಸಾವಿರ ಐದು ಭೂಮಿ ಒಂಭತ್ತು ಅಷ್ಟಾರದವರ ಮುಂದಿಟ್ಟು ಆ ಸಾವಣ್ಣ
27. ಗಳು ಆ ಅರಸಂಣ್ಣ ಹೆಗ್ಗಡೆ ವೀರ ಹೆಗ್ಗಡೆಗಳ ಕೂಡೆ ಧರ್ಮ ಸ್ಥಳಕ್ಕೆ ತೆಱುವದಕ್ಕೆ ಒಕ್ಕಲ ವಿಂ
28. ಗಡಿಸಿ ಕೊಡುಯೆಂದು ಹೇಳಿದಲ್ಲಿ ಅರಸಂಣ್ಣ ಹೆಗ್ಗಡೆ ತಾನು ತೆಱುವ ಭಂಡಾರ ಸ್ಥಳದ ನೆಲು
29. ವಾಗಿಲಿಗೆ ಒಕ್ಕಲನು ವಿಂಗಡಿಸಿಕೊಂಡು ಧರ್ಮಸ್ಥಳವಾದ ತುಂಬುರವಳ್ಳಿಗೆ ಒಕ್ಕ
30. ಲ ಪಿಱುಚಿಕೊಟ್ಟು ಆ ಒಕ್ಕಲು ನೆಲುವಾಗಿಲ ದೆಹಱುವಿಗೆ ಅಲ್ಲಿಯ ನಷ್ಟಿ ತುಷ್ಟಿ
31. ಗೆ ಅವುದಕ್ಕೆ ಅರಸುನಾಡು ಆರು ಹಿಡಿಯಸಲ್ಲದೆಂದು ಆ ಅರಸಂಣ್ಣ ಹೆ
32. ಗ್ಗಡೆ ಪೂರ್ವದಲ್ಲಿ ಆ ಪೆದ್ದಂಣ್ಣ ನಾಗಂಣ್ಣ ಐಯ್ಯಗಳಿಗೆ ಕೊ
33. ಟ್ಟಪಟ್ಟೆಯ ಒಕ್ಕಲವಿವರ ಲಕ್ಕ ಹೆಗ್ಗಡಿತಿ ತಂನಮಕ್ಕಳು ಸಹ ತೆ
34. ಱುವ ಕುಲಗಳ ಹೊಂನ್ನಕ್ಕನ ಬೊಮ್ಮಂಣನ ಕುಲಗ ೨ ಸಿರಿಯಕ್ಕನ
35. ಮಗಳು ಬೊಂಮಕ್ಕ ತಂನ ಮಕ್ಕಳು ಸಹ ತೆಱುವ ಕುಲಗ ೨ ಬೊಂಮಕ್ಕ
36. ನಮಕ್ಕಳು ತಿಪ್ಪ ಸಹತೆಱುವ ಕುಲಗ ೩ ನಾಡು ಹೆಗ್ಗಡೆತೆಱುವ
37. ಕುಲಗ ೩ ಕುಪ್ಪವಳ್ಳಿಗೆ ತೆಱುವ ಹಣ ೫ ಕಾಮಕ್ಕನ ಮಕ್ಕಳು ಸಹತೆ
38. ಱುವ ಕುಲ ಗ ೧ ಬೊಳುವಿನ ಬೊಂಮ್ಮಂಣನ ಕುಲ ಪಣ ೩ ಆ ಬೊಂಮ್ಮ
39. ಕ್ಕನ ತಂಗಿ ಹೊಂನ್ನಕ್ಕನ ಮಗ ಬಾಲ ಬೊಂಮ್ಮಂಣ ತೆಱುವ ಕುಳಪಣ ೩ ಬಂ
40. ಕಿಯ ಬಳಿಯ ಚೋಬಿಗಡೆ ವೀರಹೆಗ್ಗಡೆಗಳು ತೆಱುವ ಕುಳಗ ೨ ಅಂ
41. ತುವರಹ ಗ ೧೮॥ ಈ ಪಟ್ಟೆಯಲದ್ದ ಸಾಕ್ಷಿಗಳು ಆಲಮಾನಿಯ ನಾ
42. ಗಪ್ಪ ಹೆಗ್ಗಡೆ ಹೊಕ್ಕುವಳ್ಳಿಯ ತೈಲಪ್ಪ ಹೆಗ್ಗಡೆ ಕೊಳವಳ್ಳಿಯ ಬೊಮ್ಮಂಣ್ಣ ಹೆಗ್ಗ

43. ಡೆ ಹೆಲಬೂರ ಸಂಧು ಹೆಬ್ಬಾರುವ ಕೋಟ್ಯಪ್ಪ ಐಯ್ಯನವರು ಕೋಟ್ಯಪ್ಪ ಹೆಬ್ಬಾರುವ
44. ಇಂತಪ್ಪುದುಕ್ಕೆ ನಾಡಸೇನದೋವ ಸಾಯಪ್ಪನ ಬರಹ ಆ ಕರ್ತೃ ಅರಸಂಣ್ಣ ಹೆ
45. ಗ್ಗಡೆಯ ಒಪ್ಪ ಶ್ರೀ ಶಂಕರದೇವರು ಸಾಕ್ಷಿಗಳ ಒಪ್ಪ ಶ್ರಿ ಬನದ್ದೇವಿ
46. ಶ್ರೀ ಕೇಶವದೇವರು ಶ್ರೀ ಕೇಶವದೇವರು ಶ್ರೀ ಕೊಂತಿದೇವಿ ಶ್ರೀ ಕೊಂತಿದೇವಿ
47. ಶ್ರೀ ಶಂಕರದೇವರು ಕಾರಬಯಲಿಂಗೆ ತೆಱುವ . . ಪಣ ೧॥ ಕುಳಕ್ಕೆ ತೆಱುವದ
48. ಕ್ಕ ವೀರ ಹಗ್ಗಡೆ ಕೋಟ್ಯಪ್ಪನು ಮತ್ತಿವಾಸಿಯ ನಾಗ್ಯಬ್ಬಯ ಮಕ್ಕಳು ಬೊಮ್ಮಕ್ಕ
49. ನ ಮಕ್ಕಳು ಸಹ ಸಿಂಗಿದೇವನ ಹರುವಿಂದ ತೆಱುವದು ಪಣ ೩ ಈ ಒಕ್ಕಲು ವಿವರದ ಪಟ್ಟೆಯ
50. ನು ಮಹಾಜನಂಗಳು ಮಲ್ಲಂಣ್ಣೈಯ್ಯಗಳು ನಮಗೆ ತಂದು ಓದಿಸಿ ತೋಱಲಾಗಿ ಹರಿಹ
51. ರ ಮಹಾಯರ ನಿರೂಪವಿಡಿದು ವಿಂಗಡಿಸಿದ ಒಕ್ಕಲ-ಟ್ಟ ಕಾರಣ ಆ
52. ಹರಿಹರಪುರದ ಮಲ್ಲಂಣ್ಣಯ್ಯಂಗಳಿಗೆಯೂ ಮಹಾಜನಂಗಳಿಗೆಯೂ ನಾವು
53. ಪಾಲಿಸಿ ತಂಮ್ಮ ಮಾನಿಸ . . . . ಬರಸಿನಡಿಸಿ
54. ಕೊಟ್ಟ ಶಿಲಾ ಶಾಸನ ಇಂತಪ್ಪುದಕ್ಕೆ ವಿಠಂಣ್ಣಗಳ ಬರಹ
55. ಮಂಗಳಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Transliteration.

1. śrî Gaṇâdhipatayê namaḥ śrî Sarasvatyâyai namaḥ śrî Mâ-
2. dhavêśvarâya namaḥ namas tuṃga-śiraśchuṃbi-chaṃdra-châmara-châravê trailôkya-
3. nagarâraṃbha-mûlastaṃbhâya Śaṃbhavê ǀ svasti śrî jayâbhyujaya Śakavarusha 1340 ne-
4. ya Hèmalaṃbi-saṃvatsarada Mâgha śudha 7 Śa śrîmatu Kâśyapa-gôtrada Pedaṃṇṇaṃgaḷu
5. Nâgaṃṇṇaṃgaḷa makkaḷu Mallaṃṇṇaṃgaḷu Viśvâmitra-gōtrada Nâgappaṇgaḷa makka-
6. ḷu Nâgaṃṇṇamgaḷige koṭṭa śilâśâsanada krama namage Hariharamahârâ-
7. yariṃda dâna-dhârâ-pûrvakavâgi tâṃbrâ-sâsanasthavâgi baṃda Kuppavalḷiyoḷaga-
8. ṇa Dêviyakkana-haravariya nâlku haṇavina kuḷada bhûmiyanu â-bhûmige
9. saluva gṛihârâma-kshêtra-sahitavâgi sarvamâṃnyavâgi âchaṃdrârkkasthâyiyâ-
10. gi putra-pautrâbhivṛiddhiyâgi sukhadiṃ bhôgisuvaṃtâgi tâu â Nâgaṃnagaḷige
11. dhâreyaneṟadu koṭṭa śilâśâsana ǀ â Mallaṇṇaṃgaḷa oppa śrî Aubaḷa-dêvaru śrî śrî śrî
12. śrîman mahârâjâdhirâja râjaparamêśvara śrî vîrapratâpa Dêvarâya-mahâ-
13. râyara nirûpadiṃ Âragada râjyavanu Râyappa-oḍeyara Viṭhaṃṇṇa-oḍeyaru
14. âḷuttiha kâladalu â Viṭhaṃṇṇa-Oḍeyaru Pratâpa Hariharapurada a-
15. grahârada mahâjanaṃgaḷigeyû â Peddaṃṇṇa Nâgaṃṇṇa-aiyyagaḷa ṃakkaḷu

16. Mallaṃṇṇa-aiyyagaḷigeyû koṭṭa okkalu vivarada śilâśâsanada
17. kramavemteṃdare pûrvadalû śrî Vîrapratâpa Harihara-mahârâyaru
18. Peddaṇṇa Nâgaṃṇṇa-aiyyagaḷigeyû brâhmarigeyû taṃma hesara Pratâpa-
19. Hariharapurada agrahâravanu sarvamâṃnyavâgi dhâreyaner̤adu tâṃ-
20. bra-śâsanavanû chittaisidalli â agrahârada haḷḷigaḷigeyû taṃ-
21. ma bhaṃḍâra-sthalada okkalugaḷigeyû samvâjavâgadahāge â dharmma-sthala-
22. kke ter̤uva okkalugaḷanu viṃgaḍisi kuḍa hêḷi â-kâladalu Âragada râ-
23. jyavan âḷuttidda Sâvaṃṇṇa-oḍeyarige â-mahârâyaru nirûpava chittai-
24. starâgi â Sâvaṃṇṇagaḷu Sâtaligeya-nâḍoḷagaṇa mêlubhâgiya Nelu-
25. vâgila Arasaṃṇa-heggaḍe Vîreggaḍegaḷanû Âragada-châvaḍige kara-
26. si Sâtaḷigeya-sâvira aidu bhûmi oṃbhattu-aghrâradavara muṃdiṭṭu â Sâvaṇṇa-
27. gaḷu â Arasaṃṇṇa-heggaḍe Vîraheggaḍegaḷa kûḍe dharma-sthaḷakke ter̤uvadakke okkala viṃ-
28. gaḍisi koḍuyaṃdu hêḷidalli Arasaṃṇṇa-heggaḍe tânu ter̤uva Bhaṃḍâra-sthaḷada Nelu-
29. vâgilige okkalanu viṃgaḍisikoṃḍu dharamsthaḷavâda Tuṃburavaḷḷige
30. okkala pir̤uchikoṭṭu â-okkalu Neluvâgila. dehar̤uvige alliya nashṭi-tushti-
31. ge âvudakke Arasunâḍu âru hiḍiya salla-deṃdu â Arasaṃṇṇa-he-
32. ggaḍe pûrvadalli â Peddaṃṇṇa Nâgaṃṇṇa-aiyyagaḷige ko-
33. ṭṭa paṭṭeya okkala vivara Lakka-heggaḍiti taṃna makkaḷu saha te-
34. r̤uva kula ga 4 Hoṃnakkana Bommaṃṇana kula ga 2 Siriyakkana
35. magaḷu Boṃmakka taṃna makkaḷu saha teruva kulaga 2 Boṃmakka-
36. na makkaḷu Tippu saha ter̤uva kula ga 3 nâḍuheggaḍe ter̤uva
37. kula ga 3 Kuppavaḷḷige ter̤uva haṇa 5 Kâmakkana makkaḷu saha te-
38. r̤uva kula ga Boḷuvina Boṃmmaṃṇana kula paṇa 3 â-Boṃmma-
39. kkana taṃgi Hoṃnnakkana maga Bâlaboṃmmaṃṇa teṛuva kuḷa paṇa 3 Baṃ-
40. kiya baḷiya Jôbigaḍe Vîraheggaḍegaḷu teruva kuḷa ga 2 aṃ-
41. tu varaha ga 18½ î-paṭṭeyallidda sâkshegaḷu Âlamâniya Nâ-
42. gappaheggaḍe Hokkuvaḷḷiya Tailappa-heggaḍe Koḷavaḷḷiya Boṃmmaṃṇṇa hegga-
43. ḍe Helalûra Saṃbhu-hebbâruva Kôṭyappa-aiyyanavaru Kôṭyappa-hebbâruva
44. iṃtappudakke nâḍa-sênabôva Sâyappana baraha â karttṛi Arasaṃṇṇa-he-
45. ggaḍeya oppa śrî S̀aṃkara-dêvaru sâkshegaḷa oppa śrî Banaddêvi
46. śrî Kêśavadêvaru śrî Kêśavadêvaru śrî Koṃtidêvi śrî Koṃtidêvi
47. śrî S̀aṃkaradêvaru Kârabayaliṃge ter̤uva paṇa 1½ kuḷakke ter̤uvada-

48. kku Vîra-heggaḍe Kôṭyappanu Mattivâniya Nâgyabbeya makkaḷu Bommmakka-
49. na makkaḷu saha Siṃgidêvana haruviṃda ter̤uvadu paṇa 3 î okkalu vivarada paṭṭeya-
50. nu mahâjanaṃgaḷu Mallaṃṇaiyyagaḷu namage taṃdu ôdisi tôr̤alâgi Hariha-
51. ra-mahârâyara nirûpaviḍidu viṃgaḍisida okkalaṭṭa kâraṇa â-
52. Hariharapurada Mallaṃṇṇayyaṃgaḷigeyû mahâjanṃgaḷigeyû nâvu
53. pâlisi taṃma mânisa..............................barasi nadisi
54. koṭṭa śilâśâsana iṃtappudakke Viṭhaṃṇṇagaḷa baraha
55. maṃgaḷa mahâ śrî śrî śrî śrî śrî

Translation.

LL. (1-3).

Obeisance to Gaṇâdhipati: Obeisance to Sarasvatî: Obeisance to Mâdhavêśvara: (the usual stanza in praise of Śambhu.)

Be it well. In the Śaka year 1340 of increasing prosperity corresponding to the cyclic year Hêmaḷambi, on Saturday the 7th lunar day of the bright half of Mâgha in the year Hêmaḷambi, Mallaṇṇa, son of Peddaṇṇa Nâgaṇṇa of the Kâśyapa-gôtra granted the following stone charter to Nâgaṇṇa, son of Nâgappa of the Viśvâmitra-gôtra:—

We have granted with the pouring of water, as *sarvamânya*, to last as long as the moon and sun endure to be enjoyed in peace by the sons and grandsons and their descendants to the said Nâgaṇṇa, lands of the annual income of four haṇas with the houses, gardens, dry lands included therein, situated in the estate of Dêviyakka (Dêviyakkanaharavariya) within the village Kuppavaḷḷi which has been bestowed on us with pouring of water, by Harihara-mahârâya who has also granted a copper śâsana recording the gift:—The signature of Mallaṇṇa:—Śrî Aubaḷadêvaru: Good fortune.

LL. (12-24).

When under the orders (nirûp) of the illustrious mahârâjâdhirâja râjaparamêśvara Vîra-Pratâpa Dêvarâya-mahârâya, Râyappa Oḍeyar's (grandson) Viṭhaṇṇa Oḍeyar was ruling the kingdom of Âraga: the said Viṭhaṇṇa Oḍeyar issued a stone śâsana as follows making a distribution of the tenants (okkalu-vivarada śilâśâsana) to the mahâjanas of the agrahâra of Pratâpa Hariharapura and to Mallaṇṇaiya, son of Peddaṇṇa Nâgaṇṇaiya.

In the former days the illustrious Vîra-pratâpa Harihara-Mahârâya created an agrahâra in his name called Hariharapura-agrahâra and granted it free from imposts, with pouring of water to Peddaṇṇa Nâgaṇṇaiya and other Brahmans and gave a copper śâsana therefor. After this the king sent a *nirūp* (order) to Sâvaṇṇa Oḍeyar, governor at that time, of the kingdom of Âraga directing him to distribute the tenants paying assessment to that *dharmasthala* (or agrahâra) so that there might not arise any trouble between Government tenants and those of the villages of the agrahâra. Thereupon the said Sâvaṇṇa summoned Arasaṇṇa Heggaḍe and Vîra Heggaḍe of Neluvâgil situated in the upper parts (*mêlubhâgi*) of Sâtaḷige-nâḍ to the *châvaḍi* (court) of Âraga and also summoned the residents of the nine agrahâras and 1005 bhûmi? of Sâtaḷige. He next called upon the said Arasaṇṇa Heggaḍe and Vîra Heggaḍe to make a division of tenants who would pay assessment to the *dharmasthala* (or agrahâra). Accordingly Arasaṇṇa Heggaḍe having distributed the tenants for the Government village Neluvâgilu to which he himself was paying assessment separated (*piṟuchikoṭṭu*) the tenants of Tumburavaḷḷi which was a dharmasthala, gave a paṭṭe or roll of assessment to Peddaṇṇa Nâgaṇṇaiya stating that these tenants were not to be molested either by the king or the nâḍu for any loss (nashṭatushṭi) and (for deharu?   ) that might occur at Neluvâgilu.

The following are the names of the tenants contained in the paṭṭe given by the said Arasaṇṇa Heggaḍe. Lakka-heggaḍiti and her sons paying four gadyâṇas as assessment: Honnakka's (son) Bommaṇṇa paying two gadyâṇas: Siriyappa's daughter Bommakka and her sons paying two gadyâṇas: Bommakka's sons and Tippu paying three gadyâṇas; the heggaḍe of the nâḍ paying three gadyâṇas; for Kuppavaḷḷi five paṇas should be paid; Kâmakka's sons paying one gadyâṇa; Boḷuvina Bommaṇṇa paying 3 paṇas; Bommakka's younger sister Honnakka's son Bâla Bommaṇṇa paying 3 paṇas; Jôbigaḍe and Vîraheggaḍe of Bankiya-baḷi paying 2 gadyâṇas; total assessment 18½ gadyâṇas ?.

The witnesses to this paṭṭe were Nâgappa Heggaḍe of Âlamâni; Tailappa Heggaḍe of Hokkuvaḷḷi; Bommaṇṇa Heggaḍe of Koḷavaḷḷi; Sambhu Hebbâruva of Helalûr; Koṭyappa Aiya; Koṭyappa Hebbâruva. The writing (of this paṭṭe) was executed by Sênabôva Sâyappa; the signature of the governor? (*kartṛi*) Arasaṇṇa Heggaḍe; Śrî Sankaradêvaru; the signature of the witnesses; Śrî Banadêvi; Śrî Kêśavadêvaru; Śrî Kêśavadêvaru; Śrî Kontidêvi; Śrî Kontidêvi; Śrî Sankaradêvaru. The land or estate known as Kârabayalu has to pay 1½ paṇas as assessment; Vîraheggaḍe and Kôṭyappa and the children of Nâgyabbe of Mattivâni and the children of Bommakka should pay 3 paṇas from the lands (*haravu*) of Singidêva.

LL. (49-55).

This *paṭṭe* was produced by (Peddaṇṇa Nâgaṇṇa's son) Mallaṇṇaiya and the mahâjanas before us (*viz.*, Viṭṭhaṇṇa Oḍeyar) and was duly read and exhibited. Thereupon as the paṭṭe contained the distribution of the tenants according to the order of Harihara-mahârâya we have granted this śilâśâsana in confirmation to the said Mallaṇṇaiya and the mahâjanas.

The signature of Viṭhaṇṇa to this charter.

Good Fortune.

NOTE.

This record is of interest as it gives details of the revenue administration of the time of Harihara II and Dêvarâya II of Vijayanagar. Viṭhaṇṇa Oḍeyar of this record was the governor of Âraga from 1403 to 1417 [E. C. VIII Tîrthahalli 104, 148, etc.].

He was a Brahma-Kshatriya in caste and was very liberal in his endowments to temples and Brahmans. (See M. A. R. 1931, p. 203.) His father was Bommaṇṇa Oḍeyar who was the nephew of Râyappa Oḍeyar. (E. C. VI. Koppa, 53.)

The date of the grant is given as Ś 1340 Hêmalambi sam. Mâgha śu 7 Saturday. Ś 1340 is Viḷambi. The previous year Ś 1339 is Hêmalambi. Mâgha śu 7 of this year corresponds to 14th January A. D. 1418 which is a Friday. But if we take the solar month corresponding to Mâgha, *viz.*, Kumbha the date corresponds to 12th February A. D. 1418, a Saturday. Probably this is the date intended (12th February, 1418 A. D.). The name Pâyappa has been wrongly printed in place of Râyappa Oḍeyar in p. 60, M. A. R. 1916.

43

At the same village Hariharapura, on the 2nd slab to the north of the same Mâdhavêśvara temple.

Size 4′—6″×2′—6″.

Nâgari characters and Kannaḍa language.

ಕೊಪ್ಪದ ತಾಲ್ಲೂಕು ಹರಿಹರಪುರದ ಹೋಬಳಿ ಕಸಬಾ ಗ್ರಾಮದಲ್ಲಿ ಕೆಳಗಿನ ಅಗ್ರಹಾರದಲ್ಲಿ
ಮಾಧವೇಶ್ವರ ದೇವಸ್ಥಾನದ ಉತ್ತರ ಗೋಡೆಗೆ ನಿಲ್ಲಿಸಿರುವ ೨ನೆಯ ಕಲ್ಲು.

ಪ್ರಮಾಣ 4′—6″×2′—6″

(ಮೊದಲು ಇಪ್ಪತ್ತೊಂಭತ್ತು ಪಙ್ಕ್ತಿಗಳು ಸವೆದುಹೋಗಿವೆ.)

30. . . . ಯಜುಶಾಖೆಯ . . . . . . ಭಟ್ಟರಿಗೆ . . . . . ಹರಿಹರ . . . .
31. . . . . ಯಜುಶಾಖೆಯ ದೇವರು ಭಟ್ಟರ ಮಕ್ಕಳು ಲ
32. ಖಂಣಗಳಿಗೆ ವೃತ್ತಿ ೧ . . . . ಮಕ್ಕಳು . ಗಪದೀಕ್ಷಿತರಿಗೆ ವೃತ್ತಿ ೧ ರುಕುಶಾಖೆಯ
33. . . ಗೋತ್ರದ . . . . ರುಕುಶಾಖೆಯ ಬರಮಂಣಗಳ ಮಕ್ಕಳು ಪೆಂಮಂಣಗ
34. ಳಿಗೆ ವೃತ್ತಿ ೧ ಯಜುಶಾಖೆಯ ಭಾರದ್ವಾಜ ಗೋತ್ರದ . . . . ವೃತ್ತಿ ೧ ಯಜುಶಾಖೆಯ
ಕಾಶ್ಯಪ ಗೋ
35. ತ್ರದ . . ಧರದೀಕ್ಷಿತರಮಕ್ಕಳು ಗುಂಡಂಣಗಳಿಗೆ ವೃತ್ತಿ ೧ ಯಜುಶಾಖೆಯ ಭಾರದ್ವಾಜ ಗೋತ್ರದ ಮಲ್ಲಣಂಗಳ
ಮಕ್ಕಳು [ಗಂ]

36. ಗಾಧರಭಟ್ಟರಿಗೆ ವೃತ್ತಿ ೧ ಯಜುಶಾಖೆಯ ಕಾಪಿಲ ಗೋತ್ರದ ವೇಮಣಂಗಳ ಮಕ್ಕಳು ಮಾಯಣಂಗಳಿಗೆ ವೃತ್ತಿ ೧ ರುಕುಶಾಖೆ

37. ಯ ಗೌತಮ ಗೋತ್ರದ ಇರುಗಪಂಗಳ ಮಕ್ಕಳು ಮಲಿನಾಥದೇವಗಳಿಗೆ ವೃತ್ತಿ ೧ ರುಕು ಶಾಖೆಯ ವಿಶ್ವಾ ಮಿ

38. ತ್ರ ಗೋತ್ರದ ನಾಗಪಂಗಳ ಮಕ್ಕಳು ನಾಗಂಣಗಳಿಗೆ ವೃತ್ತಿ ೧ ರುಕುಶಾಖೆಯ ವಿಶ್ವಾಮಿತ್ರ ಗೋತ್ರದ ಮಲ ಪಂಗಳ ಮ

39. ಕ್ಕಳು ಬೊಪ್ಪಣಂಗಳಿಗೆ ವೃತ್ತಿ ೧ ರುಕುಶಾಖೆಯ ವಿಶ್ವಾಮಿತ್ರ ಗೋತ್ರದ ನಾಗಣಂಗಳ ಮಕ್ಕಳು . . . . . .

40. ಗೆ ವೃತ್ತಿ ೧ ಅಂತು . . . . ಆ ಪುಣ್ಯಕಾಲದಲಿ ಸುವರ್ನೋದಕ ದಾನಧಾರಾ ಪೂರ್ವಕ

41. ವಾಗಿ ಕೊಟ್ಟೆವು ಆ ಕಾರಬಯಲು ವೊಳಗೆ ನಿಧಿನಿಕ್ಷೇಪ ಜಲತರುಪಾಷಾಣ ಅಕ್ಷೀಣಿ ಆಗಾಮಿ ಸಿದ್ಧ ಸಾಧ್ಯಂಗಳೆಂಬ

42. ಅಷ್ಟ ಭೋಗತೇಜಸ್ವಾಮ್ಯ ಸಹಿತವಾಗಿ ಸರ್ವಮಾನ್ಯವಾಗಿ ಆಚಂದ್ರಾರ್ಕಸ್ಥಾಯಿಯಾಗಿ ಸುಖ . . . .

43. . . . . ಬ್ರಾಹ್ಮರಿಗೆ . . . . ನಾಗಣ್ಣಂಗಳು ಬರಸಿಕೊಟ್ಟ ಶಿಲಾಶಾಸನ । ದಾನಪಾಲ

44. ನಯೋರ್ಮಧ್ಯೇ ದಾನಾಛ್ರೇಯೋನುಪಾಲನಂ ದಾನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಯುತಂಪದಂ । ಸ್ವದತ್ತಾಂ ಪರದತ್ತಾಂವಾ ಯೋಹರೇ

45. ತಿ ವಸುಂಧರಾ । ಷಷ್ಟಿವರ್ಷಸಹಸ್ರಾಣಿ ವಿಷ್ಟಾಯಾಂ ಜಾಯತೇಕ್ರಿಮಿಃ । ಸಾಮಾನ್ಯೋಯಂಧರ್ಮಸೇತುರ್ನೃಪಾಣಾಂ ಕಾಲೇ

46. ಕಾಲೇ ಪಾಲನೀಯೋಭವದ್ಭಿಃ । ಸರ್ವಾನೇತಾ ನ್ಭಾವಿನಃ ಪಾರ್ಥಿವೇಂದ್ರಾನ್ಭೂಯೋ ಭೂಯೋ ಯಾಚತೇ ರಾಮಚಂದ್ರಃ । ಈ ಧರ್ಮವ ನಾವ

47. ನಾನೊಬನು ಅಳುಪಿದವನು ವಾರಣಾಸಿಯಲಿ ಸಹಸ್ರಕವಿಲೆಯನು ಸಹಸ್ರಮಾ ಬ್ರಾಹ್ಮರನು ಕೊಯಿದ ದೋಷಕ್ಕೆ ಹೋಹನು ಯೀ

48. ಧರ್ಮವ ನಾವನಾನೊಬ ಪಾಲಿಸಿದಾತನು ವಾರಣಾಸಿಯಲಿ ಸಹಸ್ರವು . ಬ್ರಾಹ್ಮರಿಗೆ ಸಹಸ್ರ ಗೋವಕೊಟ್ಟ ಪಲಕ್ಕೆ ಹೋಹನು

49. ಯಿಂತಪ್ಪುದಕ್ಕೆ ಆ ಪದುಮಣ್ಣಯ್ಯಂಗಳ ಮಗ ಚೊಕ್ಕ ಹೊಂನಪ್ಪನ ಸ್ವಹಸ್ತ ದೊಪ್ಪ ನಾ

50. ರ ಸಿಂಹ

Translation.

To . . . bhaṭṭa of Yajuśâkhâ . . . Harihara . . . to Lakshaṇṇa son of Dêvaru-bhaṭaru of Yaju-śâkhâ vṛitti 1 . . . to . . . . son of . . . gapadîkshita vṛitti 1 . . . . Ṛik-śâkhe . . . . of . . . gôtra . . . To Pemmaṇṇa son of Baramaṇṇa of Ṛik-śâkhâ vṛitti 1 . . . . To . . . , of Yajuś-sâkhe and Bhâradvâja-gôtra vṛitti 1; To Guṇḍaṇṇa, son of (Gangâ?) dhara-dîkshita of Yajuś-śâkhe and Bhâradvâja-gôtra vṛitti 1; To Gangâdhara-dîkshita, son of Mallaṇa, of Yajuś-śâkhâ and Bhâradvâja-gôtra vritti 1; To Mâyaṇṇa son of Vêmaṇa of Yajuś-śâkhâ and Kapila-gôtra vritti 1; To Mallinâthadêva, son of Irugappa of Ṛikśâkhe and Gautama-gôtra vṛitti 1; To Nâgaṇṇa son of Nâgappa of Ṛik-śâkhe and Viśvâmitra-gôtra vṛitti 1, To Boppaṇa, son of Malapa of Ṛik-śâkhe and Viśvâmitra-gôtra vṛitti 1; To . . . . son of Nâgaṇa of Vîśvâmitra gôtra vṛitti 1.

These vṛittis amounting in all to . . . . . . have we given during that holy time with present of gold and pouring of water, so that they (donees) may enjoy in peace as *sarvamânya* and for as long as the moon and sun endure the eight rights of enjoyment and possession consisting of treasure above or underground, water springs, trees, rock, imperishables, futures, present rights and possibilities . . . . . . Thus has Nâgaṇṇa granted the stone śâsana to Brahmans .—

LL. (44-46).

Usual imprecatory stanzas.

LL. (47-48).

Whoever destroys this act of charity will incur the sin of killing thousand tawny cows and thousand Brahmans in Benares. He who protects this charity will get the merit of giving away thousand cows to thousand Brahmans in Benares.

LL. (49-50).

Signature of Chokka Honnappa, son of Padumaṇṇayya to this :—Nârasimha.

NOTE.

More than half the inscription is lost as the characters in lines 1 to 30 are quite worn out and there are lacunae even in some lines below. Hence we neither have the name of the king nor the date of the grant. From the nature of the characters and the name of the donor Nâgaṇṇa of Viśvâmitra-gôtra who figures as a donee in line 6 of the previous grant it seems probable that the present record is of the same date as that of the first part of the previous record *viz.*, Ś 1340 or 1418 A. D. and is of the reign of Dêvarâya II. [M. A. R. 1916, p. 60.]

44

At the village Bâḷehaḷḷi in the hobali of Bâḷehonnûr in Narasimharâjapura Sub-Taluk belonging to Koppa Taluḳ, in the enclosure of the Vîrabhadra temple near the Vîraśaiva Matt.

Size $2\frac{1}{2}' \times 2'$.

Kannaḍa language and characters.

1. ಸ್ವಸ್ತಿಶ್ರೀಜಯಾದ್ಭುದಯ ಶಕ ವ ೧೨೯೦ನೆಯ ಕೀ
2. ಲಕ ಸಂವತ್ಸರದ ಫಾಲ್ಗುಣ ಬ ೧೦ ಆ ಶ್ರೀಮನ್ಮಹಾಮಂ
3. ಡಲೆಸ್ವರಂ ಅರಿರಾಯ ವಿಭಾಡ ಭಾಸೆಗೆ ತಪ್ಪುವ ರಾಯರ
4. ಗಂಡ ಶ್ರೀವೀರಬುಕ್ಕಣೊಡೆಯರು ಪ್ರಿಥ್ವೀರಾಜ್ಯಂಗೆಯ್ಯುತ್ತಿ
5. ರೆ ಅರಗದ ರಾಜ್ಯವನಾಳುವ ಕುಮಾರ ವಿರುಪಂಣೊ

6 ಡೆಯರ ಮಹಾಪ್ರಧಾನಿ ಮಾದರಸ ಒಡೆಯರು
7. ಮಾಡಿದ [ಧ] ರ್ಮ ಸಾತಳಿಗೆ ನಾಡೊಳಗೆ ಬಾಳೆಹಳಿ ವೀರೇ
8. ಸ್ವರದೇವರ ಅಮ್ರಿತಪಡಿಗೆ ಬಾಳೆಹಳಿಲ ವರ
9. ಹ ೧೦೧ ರ ೪೦ ಕುಳವಕಡಿದು ನಾಡು ಸಂತ
10. ಣಿಸಿ ಗುಡುವಳದಿಳಗೆ? ಭೂಮಿ ಸಂ ೧೦೧॥ ೦
11. ಪ್ರೋಸಿದಾನಿಯು . . . .
12. ಆ ಮಾದರಸ ವಡೆಯರು ನಾಡುಳ್ಳಿಯಲು ಸಿ .
13. ಒಳಿದೆಡೆ . . . . ಹ
14. ಮಃಣರಸತ್ರಧರ್ಮ . . . . .
15. ವಾರಣಾಸಿಯಲು ಸಾವಿರ ಕವಿಲೆಯ ಕೊಂದ
16. ಪಾಪದಲಿ ಹೋಹರು ॥ ಸ್ವದತ್ತಂ ಪರದತ್ತಂ
17 ವಾ ಯೋಹರೇತಿ ವಸುಂಧರಾ ಷಷ್ಟಿ ವ
18. ರ್ಷ ಸಹಸ್ರಾಣಿ ವಿಷ್ಟಾಯಾಂ ಜಾಯತೇ
19. ಕ್ರಿಮಿ . . . .

Note.

This belongs to the reign of Bukka I (Bukkaṇṇoḍeyar), king of Vijayanagar. He is given the titles mahâmaṇḍalêśvara and *ari-râya-vibhâḍa* (conqueror of enemy kings). Under him Kumâra Virupaṇṇoḍeyar is stated to be the ruler of the kingdom of Âraga. This Virupaṇṇoḍeyar was a son of Bukka I and several inscriptions of his are found in this area (See E. C. VI Koppa 6 of 1369, Mûḍagere 52 of 1370, E. C. VIII Tîrthahaḷḷi 16 of 1377). The kingdom of Âraga included parts of the present Koppa, Mûḍagere, Tîrthahalli and Nagar Taluks.

The present record registers a gift of land in the village Bâḷehaḷḷi (the details regarding this land cannot be made out clearly owing to the letters indicating the same being much worn out) by Mâdarasaoḍeyar, *mahâpradhâni* (chief minister) of Virupaṇṇoḍeyar for the service of food offerings in the temple of Vîrêśvara (same as Vîrabhadra) in the village Bâḷehaḷḷi situated in Sâtaḷige-nâḍ district. He seems to have obtained this land after satisfying the inhabitants of the *nâḍ* (by presents of money, etc.). He is stated also to have granted certain taxes (details not clear) in Nâḍuḷḷi (?) for setting up a free boarding house for Brahmans.

Mâdarasa Oḍeyar of the grant is the same as Mâdhavamantri who ruled (from about 1347 to 1391) the kingdoms of Chandragutti, Âraga and Konkan during the reigns of Harihara I, Bukka I and Harihara II. He was a scholar, general and minister. He was a Śaiva Brahman and a disciple of the Kâḷâmukha priest Kriyâśakti. (See M. A. R. 1929, P. 171 and Ep. Ind. XXI, p. 17 ff.)

The grant is dated Ś 1290 Kîlaka sam. Phâl. ba. 10 Â corresponding to Sunday March 4, A. D. 1369. The record ends with the usual imprecation. [See M. A. R. 1916, p. 56.]

45

TARIKERE TALUK.

Bankanakaṭṭe copper śâsana of Sâḷuva Immaḍi Narasimha dated Ś 1426 in the possession of Kṛishṇabhaṭṭa in the village Bankanakaṭṭe in the hobali of Śivane.

Nâgari characters : Varâha seal : 3 plates.

ತರೀಕೆರೆ ತಾಲ್ಲೂಕು ಶಿವನೇ ಹೋಬಳಿ ಬಂಕನಕಟ್ಟೆ ಅಗ್ರಹಾರದ ವೃತ್ತಿವಂತರಾದ ಯಜಮಾನ ಕೃಷ್ಣಭಟ್ಟರಲ್ಲಿದ್ದ ತಾಮ್ರಶಾಸನ. ನಾಗರಲಿಪಿ, ವರಾಹಮೊಹರಿನ ಉಂಗರ ಸಹ, 3 ಹಲಗೆ.

(೧ನೇ ಪತ್ರದ ಹಿಂಭಾಗ.)

1. ಶುಭಮಸ್ತು ವಂದೇಹಂ ದೇವದೇವಂ ತಂ ವಂವಾರು ವರದಾ
2. ಯಕಂ । ಕಾರಣಂ ಜಗತಾಂ ವಿಷ್ಣುವಾರಣಂ ವಾರಣಂ ಮು
3. ಖೇ । ಪಾಯಾದ್ವಃ ಸಮಹಾಕ್ರೋಡಃ ಕ್ರೀಡನ್ನಂಬುಧಿ ಪಲ್ವಲೇ । ಯ
4. ದ್ದಂಷ್ಟ್ರಾದಂಡಮಾಲಂಬ್ಯ ಮಗ್ನಾಭೂಃ ಪುನರುತ್ಥಿತಾ । ಸ್ವಸ್ತಿಶ್ರೀ
5. ಅಸ್ತಿ ಶ್ರೀಮದಪಾಂಪುಷ್ಪಮಾಮೋದಿತ ದಿಗಂತರಂ । ಯನ್ನಿತ್ಯಂ
6. ಮೂರ್ಧ್ನಿ ಸಂಧತ್ತೇ ಯತ್ನೇನ ಮಹತಾ ಶಿವಃ । ತಸ್ಮಾದಭೂದ್ಬುಧಸ್ತಸ್ಮಾ
7. ತ್ಪುರುಕೀರ್ತಿಃ ಪುರೂರವಾಃ । ಸಮ್ರಾಜಃ ಸಮಜಾಯಂತ ಕ್ರಮಶೋ
8. ನೇಕಶಸ್ತತಃ । ತದನ್ವಯಮಹಾಂಭೋಧೌ ಗುಂಡದೇವೋ ಗುಣೋತ್ತ
9. ರಃ । ಅಪಾರಿಜಾತೋಪ್ಯುದಭೂತ್ಪಾರಿಜಾತ ಇವಾಪರಃ ।
10. ಗುಂಡಭೂಪೋ ಗುಣಾಢ್ಯಶ್ರೀಮಾದಿರಾಜೋ ಮಹಾಯಶಾಃ ಗೌ
11. ತಯೋ ಗೀತ ಸತ್ಕೀರ್ತಿರ್ವೀರ ಶ್ರೀ ವೀರಹೋಬಲಃ । ಸಾವಿತ್ರಿ
12. ಮಂಗಿದೇವಶ್ಚತಥಾಸಾಳುವ ಮಂಗಿರಾಟ್ ತಸ್ಮಾದುದ ಭ
13. ವನ್ನನ್ಯೇ ಷಡೇತೇಚಕ್ರವರ್ತಿನಃ । ತೇಷಾಮಭೂತ್ಸಾಳುವ ಮಂಗಿ
14. ದೇವೋ ಮಹೀಮಹೇಂದ್ರೋಮಹನೀಯಕೀರ್ತ್ತಿಃ । ವಿಜಿತ್ಯವೀರಂ ರ
15. ಣಧುರ್ಯಮೇಕಂ ಕಠಾರಿ ಕಾಂತಸ್ಯ ಕರಾದ ಗೃಹ್ಣಾತ್ । ತಸ್ಮಾ
16. ನ್ಮನೋರಥ ಇವಾಧಿಕ ಭಾಗಧೇಯಾದ್ಗೌತಕ್ಷಮಾಪತಿರಭೂ
17. ದ್ಭು ವನ್ಯೈಕವೀರಃ । ಯದ್ದಾನವಾರಿನವವಾರಿಧಿ ಜಾತಕೀ
18. ರ್ತಿ ಚಂದ್ರಃ ಸದಾಧವಳಯತ್ಯಮಲಸ್ತ್ರಿಲೋಕೀಂ । ಗುಂಡಕ್ಷಿತೀ
19. ಶೋಗುಣವಾಂಸ್ತತೋಭೂನ್ನವ್ಯ ಪ್ರಸೂನಾದಿವ ಭವ್ಯಗಂಧಃ । ದ್ವಿಷ
20. ದ್ಬಲಾಬ್ಧಿಂಭುಜಮಂದರೇಣ ವಿಮಥ್ಯವೀರಶ್ರಿಯಮಗ್ರಹೀದ್ಯ
21. ಃ । ಗುಣಾಂಬುಧೇರ್ಗುಂಡವಿಭೋಸ್ತತೋಭೂನ್ಮಲ್ಲಾಂಬಿಕಾಯಾಂ ಮಹ
22. ನೀಯ ಕೀರ್ತಿಃ । ನೃಸಿಂಹರಾಯೋಯುಮಹೋಬಲಶ್ರೀ ನೃಸಿಂಹ
23. ದೇವಸ್ಯ ವರಪ್ರಸಾದಾತ್ । ಆಸೀದ್ಧರಾವರಾಹೋಯಃ ಬಲಾ
24. ಬ್ಧೇರುದ್ಧರನ್ಧರಾಂ । ಸಾಲುವಃ ಶತಸಂಘಾತಂ ಪಕ್ಷಿಘಾತಂ
25. ನಿಹತ್ಯಚ । ಕಿಣೀಕೃತ ಮಹಾಬಾಹೋ ರರ್ಥಿ ಪ್ರತ್ಯರ್ಥಿದಾನತಃ ।

(೨ನೇ ಹಲಿಗೆ ಮುಂಭಾಗ.)

26. ಯಸ್ಯಬರ್ಬರವಾಹತ್ವಂ ಯಥಾರ್ಥಮಭವತ್ಪರಂ । ಯಃಪಂಚ
27. ಶಾಖಶಾಖಾಭಿರ್ಜಿತ್ವಾಪಂಚಾಮರದ್ರುಮಾನ್ ಪಂಚಘಂಟಾನಿ

28. ನಾದೋಭೂತ್ಪಂಚಘಂಟಾ ನಿನಾದನಾತ್ । ಯಸ್ತ್ರೀ ನಸ್ಮೀ ಚಾರಚೋ
29. ರ ಪಾಂಡ್ಯರಾಯಾನ್ಸ್ವಪೌರುಷೈಃ । ಭೀರೂಕೃತ್ಯ ರಣೇಪ್ರಾಪ್ತೋಮೂ
30. ರು ರಾಯರ ಗಂಡತಾಂ । ಚೌಹತ್ತಮಲ್ಲಶ್ಚಾಲುಕ್ಯ ನಾರಾಯಣ ಇ
31. ತೀರಿತಃ । ಯೋಮೋಹನ ಮುರಾರಿಶ್ಚೇತ್ಯವತಾರೋಹರೇಃ ಸ್ವ
32. ಯಂ । ತಸ್ಯಾಸೀನ್ಮಹಿಷೀ ಹರೇರಿವರಮಾ ಶ್ರೀರಂಗಮಾಂಬಾ ಸ
33. ತೀ ತಸ್ಯಾಮಿಂಮಡಿನಾರಸಿಂಹ ನೃಪತಿರ್ಜಾತಃ ಸ್ಮರೋಮೂರ್ತಿ
34. ಮಾನ್ । ಶತ್ರಾದ್ಯಷ್ಮಹಿಮಾನಮಾತ್ಮ ಗುರುಮಪ್ಯೌದಾರ್ಯಶೌರ್ಯಾದಿಭಿಃ
35. ಸಂಖ್ಯಾಮತ್ಸರಿಭಿರ್ಗುಣೈರತಿ ಪತನ್ನನ್ವರ್ಥನಾಮಾಯತೇ ಸು
36. ಮೇರುಂ ಸುರಶಾಖೀವ ಸುಮನಃ ಸುರಭೀಕೃತಃ । ಹೇಮ ಕೂಟ ಪ್ರಭೂತಂ
37. ತತ್ಸಿಂಹಾಸನಮುಪೈತಿಯಃ । ಯಸ್ಯದ್ಯೈನಂದಿನಂಕೃತ್ಯಂ ಮಹಾದಾ
38. ನಾನಿ ಷೋಡಶ । ವಸಂತ ಕನಕತ್ಯಾಗೋ ಬಾಲ್ಯಾರ್ಹಂಪಾಂಸುಖೇಲ
39. ನಂ । ಸಮಗ್ರಹಾರಾನ್ ದದತೋಗ್ರಹಾರದಾನಂ ಕಿಯದ್ಯಸ್ಯ ವದಾನ್ಯ
40. ಮೌಳೇಃ । ಕಿಂವಾ ಬಹೂಕ್ತ್ಯಾಖಿಳ ವಿಶ್ವಚಕ್ರಬ್ರಹ್ಮಾಂಡದಾ
41. ತುಃ ಕಿಮದೇಯಮಸ್ತಿ । ಸೋಯಂ ನಿಃಸೀಮ ಭೂದಾನ ಚಕ್ರವರ್ತೀತಿ
42. ವಿಶ್ರುತಃ । ಮಹಾರಾ [ಜಾ] ಧಿರಾಜ ಶ್ರೀರಾಜನ್ಯಪರಮೇಶ್ವರಃ ।
43. ಶಾಕೇಬ್ದಪರಿಸಂಖ್ಯಾತೇ ರೃತುನೇತ್ರಯುಗೇಂದುಭಿಃ । ರಕ್ತಾ
44. ಕ್ಷಿ ನಾಮ್ನಿ ವೈಶಾಖ್ಯಾಂ ಮಹಾಪುಣ್ಯ ತಿಥೌತಥಾ । ಮಹಾ ಕೃ
45. ಷ್ಣಾಜಿನಾಭಿಖ್ಯದಾನ ಸಾದ್ಗಣ್ಯ ಸಿದ್ಧಯೇ । ದಶದಾನಾನಿ ಕು
46. ರ್ವಾಣೋಭೂದಾನ ಫಲಕಾಮ್ಯಯಾ । ಮಹಾರ್ಹತೇ ಹರಿತ ಸಗೋ
47. ತ್ರಾಯಾಮಿತಕೀರ್ತಯೇ । ರುಕ್‌ಶಾಖಾಧ್ಯಾಯಿನೇ ಶಶ್ವದಾಶ್ವರಾ
48. ಯನಸೂತ್ರಿಣೇ । ಹರಿಣಾರ್ಯಸ್ಯಪೌತ್ರಾಯಲಿಂಗಣಾರ್ಯಸ್ಯ
49. ಸೂನವೇ । ಶ್ರೀಮತೇ ಚಿಕ್ಕಣಾರ್ಯಾಯ ಶ್ರೋತ್ರಿಯಾಯ ಕುಟಂಬಿನೇ

(ಅನೇ ಪತ್ರದ ಹಿಂಭಾಗ)

50. ಬಾಗೂರು ಸೀಮ್ನಿ ವಿಖ್ಯಾತಂ ಸರ್ವಮಾನ್ಯತಯಾಸ್ಥಿತಂ । ನಿ
51. ಧಿಪ್ರಭೃತ್ಯಷ್ಟಭೋಗತೇಜಸ್ವಾಮ್ಯ ಸಮನ್ವಿತಂ । ಗ್ರಾಮಂ ಬಂ
52. ಕನಗಟ್ಟಾಖ್ಯಂ ಚತುಃ ಸೀಮಾಸಮನ್ವಿತಂ । ಸಾಲುವ
53. ಶ್ರೀನಾರಸಿಂಹರಾಯಾಬ್ಧಿ ಪ್ರತಿನಾಮಕಂ । ಆಚಂದ್ರಾರ್ಕಂ
54. ಪುತ್ರಪೌತ್ರಪಾರಂಪರ್ಯೇಣ ಭುಕ್ತಯೇ । ಸಹಿರಣ್ಯ ಪ
55. ಯೋ ಧಾರಾಪೂ[ರ್ವ]ಕಂ ದತ್ತವಾನ್ ಧ್ರುವಂ ಪ್ರತಿಗೃಹ್ಯದ್ವಿಜ ಶ್ರೇ
56. ಷ್ಠಶ್ಚಿಕ್ಕಣಾರ್ಯೋ ಮಹಾಯಶಾಃ । ಭುಜ್ತೇಗ್ರಹಾರಂತಮಿಮಂ ಸುಖೀ
57. ನಾಶ್ರಿತ ಬಾಂಧವೈಃ । ಶತಾ ಉತ್ತರ ವಿಂಶತ್ಯಾ ಗ್ರಾಮ
58. ಸಂಖ್ಯಾ ಚ ಸೂಕರಂ । ಆದಿತ್ಯ ಚೆಂದ್ರೌವನಿಲೋನ
59. ಲಶ್ಚದ್ಯೌರ್ಭೂಮಿರಾಪೋಹೃದಯಂಯಮಶ್ಚ । ಅಹಶ್ಚರಾತ್ರ
60. ಶ್ಚ ಉಭೇಚಸಂಧ್ಯೇ ಧರ್ಮಸ್ಯ ಜಾನಾತಿ ನರಸ್ಯ ವಿತ್ತಂ ।
61. ದಾನಪಾಲನಯೋರ್ಮಧ್ಯೇ ದಾನಾಚ್ಛ್ರೇಯೋನುಪಾಲನಂ । ದಾ
62. ನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋತಿ ಪಾಲನಾದಚ್ಯುತಂ ಪದಂ । ಸ್ವದತ್ತಾಂ
63. ಪರದತ್ತಾಂವಾ ಯೋಹರೇತ್ತವಮುದ್ಧರಾ । ಷಷ್ಟಿರ್ವರ್ಷ ಶಹಸ್ರಾ
64. ಣಿ ವಿಷ್ಠಾಯಾಂಜಾಯತೇ ಕ್ರಿಮಿಃ ।

(ಈ ಮುಂದೆ ಬರೆಯದೆ ಸ್ಥಳ ಬಿಟ್ಟಿದೆ.)

(೩ನೇ ಪತ್ರದ ಮುಂಭಾಗ.)

(ಈ ಮೊದಲಲ್ಲಿ ಬರೆಯದೆ ಸ್ಥಳ ಬಿಟ್ಟಿದೆ.)

65. ಸಾಮಾನ್ಯೋಯಂ ಧರ್ಮಸೇತು ನ್ನೃಪಾಣಾಂ ಕಾರೇ ಕರೇ
66. ಪಾಲನೀಯೋ ಭವದ್ಭಿಃ । ಸರ್ವಾನೇತಾನ್ ಭಾವಿನಃ ಪಾ
67. ರ್ಥಿವೇಂದ್ರಾನ್ ಭೂಯೋ ಭೂಯೋ ಯಾಚತೇ ರಾಮಚಂದ್ರಃ ।

(ಕನ್ನಡಕ್ಷರದಲ್ಲಿ)—ಶ್ರೀರಾಮಚಂದ್ರ

Transliteration.

(*I Plate back side.*)

1. śubham astu vandêhaṃ Dêva-dêvaṃ taṃ vandâru-vara-dâ-
2. yakaṃ । kâraṇaṃ jagatâṃ vighnavâraṇaṃ vâraṇaṃ mu-
3. khê । pâyâd vaḥ sa Mahâ-krôḍaḥ krîḍann aṃbudhi-palvalê । yad-
4. daṃshṭrâ-daṃḍam âlaṃbya magnâ Bhûḥ punar utthitâ । svasti śrî
5. asti śrîmad Apâṃ-pushpam âmôdita-digaṃtaraṃ । yan nityaṃ
6. mûrdhni saṃdhattê yatnêna mahatâ Śivaḥ । tasmâd abhûd Budhas tasmâ-
7. t puru-kîrtiḥ Purûravâḥ । saṃrâjaḥ samajâyaṃta kramaśô'
8. nêkaśas tataḥ । tad-anvaya-mahâṃbhôdhau Guṇḍa-dêvô guṇôtta-
9. raḥ । apârijâtô pyudabhût Pârijâta ivâ paraḥ ।
10. Guṇḍa Boṃmô guṇâḍhya-śrî Mâdirâjô mahâ-yaśâḥ Gau-
11. tayô gîta-sat-kîrtir vîraśrî Vîrahôbalaḥ । Śâvitri
12. Maṃgidêvaś cha tathâ Sâḷuva Maṃgirâṭ tasmâd udabha-
13. vann anyê shaḍ êtê chakravartinaḥ । têshâṃ abhût Sâḷuva Maṃgi-
14. dêvô mahî-mahêndrô mahanîya-kîrttiḥ । vijitya vîraṃ ra-
15. ṇa-dhuryam êkaṃ Kaṭhârikâm tasya karâd agṛihṇât । tasmân
16. manôratha ivâdhika-bhâgadheyâd Gautakshamâ-patir abhûd
17. bhuvanaika-vîraḥ । yad-dâna-vâri-navavâridhi-jâta-kî-
18. rti-chandraḥ sadâ dhavaḷayatyamala trilôkîṃ । Guṇḍa-Kshitî-
19. śô guṇavâṃ statô bhûn navya-prasûnâd iva bhavya-gandhaḥ ॥ dvishad-
20. balâbdhiṃ bhuja-maṃdarêṇa vimathya Vîra-śriyam agrahîd yaḥ
21. guṇâmbudhêr Guṃḍa-vibhhôs tatô bhûn Mallâṃbikâyâṃ maha-
22. nîya-kîrtiḥ । Nṛisiṃharâyô yaṃ Ahôbala śrî Nṛisiṃha-
23. dêvasya vara-prasâdât । âsîd Dharâ-varâhô yaḥ khalâ-
24. bdhêr uddharan dharâṃ ॥ Sâluvaḥ śata-saṃghâtaṃ pakshi-ghâtaṃ
25. nihatya cha । kiṇîkṛita-mahâ-bâhôr arthi-pratyarthi-dânataḥ ।

(*II Plate Front.*)

26. yasya Barbara-vâhatvaṃ yathârtham abhavat paraṃ । yaḥ paṃcha-
27. śâkha-śâkhâbhir jitvâ paṃchâmara-drumân paṃcha-ghaṃṭâ-ni-
28. nâdô bhût paṃcha-ghaṃṭâ-ninâdanât । yas trîn astrî Châra Chô-
29. ra Pâṃḍya-râyân sva-paurushaiḥ । bhîrû-kṛitya raṇê prâptô mû-
30. ru-râyara-gaṃḍatâṃ । Chauhattamallaś Châlûkya-nârâyaṇa i-

31. tîritah । yô môhana-Murârischê tyavatârô Harêh sva-
32. yaṃ । tasyâsîn mahishî Harêr iva Ramâ Śrî-Raṃgamâṃbâ sa-
33. tî tasyâm Iṃmaḍi Nârasiṃhanṛipatir jâtaḥ Smarô mûrti-
34. mân tattâdṛiṅg-mahimânam âtma-gurum apyaudârya-śauryâdibhiḥ
35. saṃkhyâ-matsaribhir guṇair atipatann anvartha-nâmâyatê Su-
36. mêruṃ Sura-s̀âkhîva sumanaḥ-surabhîkṛitaḥ । Hêmakûṭa-prabhûtaṃ
37. tat siṃhâsanam upaiti yaḥ । yasya dainamdinaṃ kṛityaṃ mahâ-dâ-
38. nâni shôḍaśa ॥ vasaṃta-kanaka-tyâgô bâlyârhaṃ pâmsu-khêla-
39. naṃ । samagrahârân dadatô gra-hâra-dânaṃ kiyad yasya vadânya-
40. mauḷêḥ । kiṃvâ bahûktyâ khiḷa-viśva-chakra Braṃhâṃḍa-dâ
41. tuḥ kim adêyam asti । sôyaṃ niḥ-sîma-bhû-dâna-chakravartîti
42. viśrutaḥ mahâ râ-dhi râja śrî râjanya-Paramês̀varaḥ ।
43. Śâkhêbda-pari-saṃkhyâtê ṛitu nêtra yugêndubhiḥ । Raktâ-
44. kshi-nâmni vaiśâkhyâṃ mahâ-puṇyatithau tathâ । Mahâ-kṛi-
45. shṇâjinâbhikhya-dâna-sâdgaṇya–siddhayê । das̀a-dânâni ku-
46. rvâṇô bhû-dâna–phala–kâmyayâ । mahârhate Harita-sagô–
47. trâyâmita–kîrtayê । Ruk–śâkhâdhyâyinê śaśvad Âśvalâ–
48. yana-sûtriṇê । Hariṇâryasya pautrâya Liṃgaṇâryasya
49. sûnavê । śrîmatê Chikkaṇâryâya śrôtriyâya kuṭuṃbinê

(*II Plate Back side.*)

50. Bâgûru–sîmni vikhyâtam sarvamânyatayâ sthitaṃ । ni-
51. dhi-prabhṛityashṭa-bhôga-têjasvâmya-samanvitaṃ । grâmaṃ Baṃ-
52. kanagaṭṭâkhyaṃ chatuḥ-sîmâ-samanvitaṃ ॥ Sâluva-
53. s̀rî Nârasiṃharâyâ-bdhi-prati-nâmakaṃ । âchaṃdrârkaṃ
54. putra-pautra-pâraṃparyêṇa bhuktayê । sahiraṇya-pa-
55. yô-dhârâ-pû [rva] kam dattavân dhruvaṃ prati-gṛihya dvija-śrê-
56. shṭhaś Chikkaṇâryô mahâ-yaśâḥ । bhuṅktê grahâraṃ tam imaṃ sukhê-
57. nâśrita-bândhavaiḥ । śatâ uttara viṃśatyâ grâma-
58. saṃkhyâ cha sûkaraṃ । âditya-chendrô vanilô na-
59. las̀ cha dyaur bhûmir âpô hṛidayaṃ yamas̀ cha । ahaś cha râtra-
60. ś cha ubhê cha saṃdhyê Dharmasya jânâti narasya vittaṃ ।
61. dâna-pâlanayôr madhyê dânâ chchrêyônu-pâlanaṃ । dà-
62. nât Svargam avâpnôti pâlanâd achyutaṃ padaṃ । sva-dattâm
63. para-dattâṃ vâ yô harêtta vaṃuddharâ । shashṭir–varsha–śahasrâ-
64. ṇi vishṭâyâṃ jâyatê krimiḥ ।

(*III Plate Front.*)

65. sâmânyô yaṃ dharma-sêtur nṛipâṇâṃ kâlê kalê
66. pâlanîyô bhavadbhiḥ । sarvân êtân bhâvinaḥ pâ-
67. rthivêndrân bhûyô bhûyô yâchatê Râmachandraḥ ।

(in Kannaḍa characters:—Śrî Râmachandra)

Translation.

May there be good fortune:—I bow to that god of gods, conferer of boons on the devotees, who is the cause of the worlds, who wards off all obstacles and who has the face of an elephant. May that Great Boar who sports in the pond that is the sea and supported on whose tusk the submerged earth rose up again protect you. There is the flower of waters (the moon risen from the ocean) spreading joy (âmôda also means fragrance) in all the cardinal directions and which Śiva with great effort bears always on his head.

From him (Moon) sprang Budha and from Budha, the famous Purûravas. Several kings were born in his lineage in course of time. In the ocean of that lineage rose Guṇḍadêva, great by his qualities, who was another Pârijâta tree (which gives whatever one wishes) though he was not a Pârijâta (whose enemies had all vanished). From him there were born six emperors (chakravartinaḥ), Guṇḍabomma full of good qualities, Mâdiraja of great fame, Gautaya whose glory is sung (by poets), Vîrahôbala of great prowess, Sâvitri Mangidêva and Sâḷuva Mangi. Among them Sâḷuva Mangidêva was an Indra on earth and of great fame. He defeated a warrior engaged in a battle with him and snatched away the *kaṭhâri* (dagger) from his hand. From him like one's desires from increasing good fortune was born king Gauta, the sole hero on earth, the new oceans born of the water poured at the time of whose gifts gave birth to the spotless Moon his fame making the three worlds always shine with a white lustre. From him was born the good king Guṇḍa, like fine scent from a new flower blossom, who churning the ocean of his enemies' army by the Mandara of his arms obtained the Lakshmî of valour. To that ocean of noble qualities Guṇḍa and to Mallâmbikâ (his queen) was born the glorious Nṛisimharâya by the favour of the god Nṛisimha of Ahôbala. He (Nṛisimharâya) was a Dharâvarâha (Varâha to Earth) as he rescued the earth from the ocean of wicked men. He was a Sâḷuva (kite) as he killed hundreds of birds (enemies). As his arms bore marks of scars due to the gifts made and the enemies killed with them, arose his title Barbara-vâha.[1] As he conquered (in making gifts) the five celestial trees by the five fingers of his hand (pañcha-śâkha-śâkhâbhiḥ), and ringing the bell five times (in celebration of his five-fold victory) was called *Pañchaghaṇṭâ-ninâda*. He was called Mûru-râyara-gaṇḍa because armed with weapons he made by his prowess the three powerful kings of Châra, Chôrâ[2] and Pâṇḍya like timid women in the battle-field. He also had the titles Chau-hatta-malla, Châlukya-Nârâyaṇa and Môhana-Murâri as he was himself an incarnation of Vishṇu.

He had a queen called Rangamâmbâ, who was to him like Lakshmî to Vishṇu. Their son was the king Immaḍi Narasimha, a cupid incarnate. He was rightly so called on account of his innumerable qualities of courage, etc., which are greater than those of even his noble father. As the Divine tree (Kalpa tree) fragrant with flowers stands on Sumêru mountain, so the king who is a celestial cow to learned men sits on the throne on the Hêmakûṭa hill (gold-peaked). His daily duty consists of making 16 the great gifts. The gift of gold in the spring season was to him like a child's play with dust. What are gifts of agrahâras to this chief of benefactors, who gave complete necklaces (samagrahâra)? Why say more? To him who gives away the whole world and universe (who makes the gifts of Viśvachakra and Brahmâṇḍa) what is there that he will not give?

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[1] The correct form is *barbara-bâhu*, rough-armed.

[2] Chôra is a mistake for Chôla and Chāra for Chora.

Thus known as the unsurpassed bestower of lands, the mahârâjâdhirâja, râjaparamêśvara, Immaḍi Narasimha[1], in the Śaka year calculated by the seasons, eyes, yugas and moon (1426), corresponding to Raktâkshi, in Vaiśâkha (the full moon day of the month Vaiśâkha), the sacred day, while making the ten (prescribed smaller) gifts for the efficacy of the great gift called Kṛishṇâjina which he had made, he was desirous of getting the merit of making the gift of land and gave with pouring of water and gift of gold the village Bankanakaṭṭe, situated in Bâgûr-sî me as sarvamânya, with all the eight rights and powers of enjoyment including treasure, with the four boundaries defined and re-named Sâḷuva Narasimharâyâbdhi to Chikkaṇârya, a Brahman versed in the Vedas and possessing a large family, possessed of great fame, and highly meritorious, grandson of Hariṇârya and son of Linganârya of Haritasa-gôtra, student of Ṛig Veda and Âśvalâyana-sûtra to be enjoyed by his descendants, sons and grandsons, etc., for as long as the Moon and Sun endure. Receiving the gift, Chikkaṇârya, the foremost of Brahmans, and of great fame enjoys this agrahâra with his dependants and relations dividing the village into 120 vṛittis? (the meaning of this verse is not clear).

The sun, moon, wind, fire, sky, earth, water, (human) heart, yama, day, night, the two twilights and Dharma know man's deeds. Between making and protecting a gift, etc. He who confiscates land given away by himself, etc. This bridge of Dharma is common to all, etc., (usual imprecatory verses.)

Śrî Râmachandra.

Note.

This inscription is of importance as it is one of the few records giving a genealogy of the Sâḷuva dynasty of Vijayanagar. For other records giving the same genealogy see Devulapalle plates (Ep. Ind. VII p. 74 f.f.), introductory stanzas of the Telugu Jaiminibhârata, Sâḷuvâbhyudayam, and Châkanhaḷḷi plates (M.A.R. 1924, No. 111, P. 96). The present record, like the other plates above, is of the reign of Immaḍi Narasimha and is dated in the month of Vaiśâkha in the Śaka year 1426 Raktâkshi. No tithi is given. but the word Vaiśâkhi used indicates the full moon day. The date corresponds to April 29, 1504 A. D. The village granted Bankankaṭṭe is in the Tarikere Taluk, Kadur District. Bâgûr of Bâgur-sîme is in Hosadurga Taluk, Chitaldrug District. (See also M. A. R. 1908, P. 19.)

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[1] Immaḍi means double and second.

Kṛishṇâjina is the name of a gift (dânam) which consists in giving to 5 or 7 Brahmans a deer's skin stuffed with sessamum seeds together with gold, honey and clasified butter. This gift is to be made on the fullmoon day in the month of Vaiśâkha and is believed to remove all the sins of the bestower of the gift. (See Garuḍapurâṇâ; Dânadharmâdhyâya.)

46

At the village Haḷeyûr in the hobali of Tarîkere, on a slab lying near the site of the ruined temple of Channigarayâsvâmi

Size 5′×1′—9″.

Kannaḍa language and characters.

ತರೀಕೆರೆ ತಾ॥ ಕಸಬಾ ಹೋ॥ ಹಳೆಯೂರು ಗ್ರಾಮದಲ್ಲಿ ಬಾವಿ ಮನೆ ಶಿದ್ದಂಣನ ಕಲ್ಲು ಹೊಲಕ್ಕೆ
ಉತ್ತರದಲ್ಲಿರುವ ಪಾಳು ಚನ್ನಿಗರಾಯಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ನಿವೇಶನದಲ್ಲಿ ಬಿದ್ದಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 5′×1′-9″.

(ಮೇಲೆ ಸುಮಾರು 9 ಪಙ್ಕ್ತಿಗಳು ಸುತರಾಂ ಸವೆದುಹೋಗಿವೆ.)

10. ಸ್ವಸ್ತಿ ಸಮಸ್ತಭುವ
11. ನಾಶ್ರಯ ಶ್ರೀಪೃಥ್ವೀವಲ್ಲಭ ಮಹಾರಾಜಾಧಿರಾಜ ಪರಮೇಶ್ವರಂ ದ್ವಾರಾವತೀ ಪುರವರಾಧೀ
12. ಶ್ವರಂ ಯಾದವ ಕುಳಾಂಬರ ದ್ಯುಮಣಿ ಸಮ್ಯಕ್ತ ಚೂಡಾಮಣಿ ಮಲ ಪರೊಳ್ಗಂಡ ಕದನ
13. ಪ್ರಚಂಡ ನಿಸ್ಸಂಕ ಶ್ರೀಮತ್ ಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ತಿ ಹೊಯ್ಸರ ವೀರಬಲ್ಲಾಳದೇವರು ಪ್ರಿ
14. ಥ್ವೀರಾಜ್ಯಂ ಗೆಯ್ಯುತ್ತಮಿರಲು . . . : . ರನೆ . . . .
15. . . . . . ಸಿ . . ದೊರ್ಣ್ಣವಿಲ . . ನಾಚೆ ಪೆದೆವೆನೆಂ . . . . . ತನನ್ತ . . .
16. . . . . . ಲೊಳ್ಸವಿನಯುದಿಂದ– –ವೆರಸಿಗ–ಲೊಳುನೆಲಸಿರ್ದ್ದ ಚೆನ್ನಕೇಶವ ನೊಲ
17. ವಿಂದ . . ನುಸೆಸಂದಮರಾವತಿ ಸೊ . . ಶ್ವರಂ ॥ ಸ್ವಸ್ತಿಯಮನಿಯಮ ಸ್ವಾಧ್ಯಾಯ
18. ಧ್ಯಾನಧಾರಣ ಮೋನಾನುಷ್ಠಾನ ಜಪಸಮಾಧಿ ಶೀಲಗುಣಸಂಪನ್ನರುಂ ಔಪಾಸನಾ
19. ಗ್ನಿಹೋತ್ರ . . ಗುರುದೇವತಾ ಪೂಜಾ ತತ್ಪರರುಂ ಮಾರ್ತ್ತಂಡೋಜ್ವಳ ಕೀರ್ತಿಯು
20. ತರುಮಪ್ಪ ಶ್ರೀಮದಗ್ರಹಾರಂ ಯಮರಾವತೀ ಪುರವಪ್ಪತ ಖಿಯ ಕೆಡೆಯ
21. ಗ್ರಾಮ . . ಜಂಣಪ್ರಭು ॥ ನೆಗಳ್ದಮಾಧವರಾಯ ನಾತ್ಮಜನು ವಿಶ್ವಾಮಿತ್ರನಾತಂ
22. ಗೆ ಧರ್ಮ್ಮಗುಣಂ ನೂತನ ಕಾಳಿದಾಸ ವಿಭುಗಾತಂ ಗಾತ್ಮಜಂ ಪಂಪನಾನೆಗಳ್ದ ಪಂಪನ
23. ಸೂನು ರುದ್ರನೆನಿಪಾ ರುದ್ರಂಗೆ ನಾರಾಯಣಂ ಮಗನಾತಂಗೆ ಮಗಂ ಸರೋಜಸಖನಿಂ
24. ದಂ ಮಾದಿರಾಜ ಪ್ರಜೇಶಂ ॥ ಆ ವಿಭುಮಾದಯ್ಯಂಗಂ ಪಾವನ ಚಾರಿತ್ರೆ ಮಲ್ಲಿಕರ್ಬ್ಬೆಗ
25. ಮಖಿಳೋರ್ವ್ವೀವರನುದಯುಂಗೆಯ್ದಂ ಗೋವಳ ಪದಪದ್ಮಭೃಂಗ ಹೆಗ್ಗಡೆ ವಿಜೆಯುಂ
26. ವಿಜೆಯರಸನ ದಾನೋಂನತಿ ವಿಜೆಯರಸನ ದೊಂದುಕೀರ್ತ್ತಿ ವಿದ್ಯಾವಿಭವಂವಿ
27. ಜೆಯರಸನ ಘನಶೌರ್ಯ್ಯಂ ಸುಜನಸ್ತುತ ಮಾಯ್ತು ವಿಶ್ವಧೂಮಂಡಳ ದೊ
28. ಳು ॥ ಅನ್ತೆನಿಸಿದ ಹೆಗ್ಗಡೆ ವಿಜೆಯಾದಿತ್ಯ ದೇವನು ಆ ಪ್ರಭುವಿನ ಶ್ರೀ ಶ್ರೀ
29. ಮದವಳಿಗೆ ಹೆಗ್ಗಡಿತಿ ದೇಕವ್ವೆಯರುಂ ಶ್ರೀಮನ್ಮಹಾ ಪ್ರಧಾನಂ ಲಕ್ಮರ
30. ಸ ದಂಡನಾಯಕರು ಮಾಡಿದಗ್ರಹಾರಂ ಅಮರಾವತೀ ಪುರಮಪ್ಪ

31. ತಱಿಯ ಕೆಡೆಯ ಗ್ರಾಮದೊಳು ಸಕವರಿಶಷ ೧೧೦೨ನೆಯ
32. ವಿಕಾರಿ ಸಂವತ್ಸರದ ಮಾಘ ಸುದ್ಧ ೧೦ ಸೋಮವಾರ ದಂದು ಶ್ರೀಮತ್
33. ಪ್ರಸಂನ್ನ ಕೇಶವ ದೇವರ ಪ್ರತಿಷ್ಠೆಯಂ ಮಾಡಿ ಆ ದೇವಾಲಯುವಂಮಾಡಿಸಿ
34. ಆ ದೇವರ ಅಂಗ ಭೋಗ ರಂಗ ಭೋಗ ನೈವೇದ್ಯಕಂ ಚಯಿತ್ರಪವಿತ್ರಾರೋಪಣ
35. ಕಂ ಪೂಜಾರಿಗ ಪರಿಚಾರಕ ರೊಳಗಾದ ನಡವಳಿಕಾಱರಜೀವಿತಕ್ಕಂ ಖಂ
36. ಡ ಸ್ಫುಟಿತ ಜೀರ್ಣ್ಣೋದ್ಧಾರಕ್ಕವಾಗಿ ತಱಿಯಕಪೆಯ ಶೇಷಮ
37. ಹಾಜನಂಗಳಿಗೆ ಬಿನ್ನಹಂ ಮಾಡಲಾನೂಱುರ್ಬ್ಬರು ಮಹಾ
38. ಜನಂಗಳು ಬಿಟ್ಟದತ್ತಿ ವೂರ ಪೂರ್ಬ್ಬಭಾಗದಲು ಮಾದಿಗೌ
39. ಡನಕೆಱೆಯಕೆಳಗೆ ತೋಟವ ಸಲಾಗಿ ಬಿಟ್ಟ ಗದ್ದೆ ಆ ವೂರಲು
40. ನಡವ ಗಂಗನ ಗಳೆಯುಲು ಕಂಬವಿಪ್ಪತ್ತಯ್ದು ಮತ್ತಂ ವೂರಪಂ
41. ಶ್ಚಿಮ ಭಾಗದಲು ಬಿದಿಯೋಜನಕೆಱೆಯೊಳಗೆ ಬಳಿ ಸಾಲು
42. ಕಂಬ ಹದಿಮೂಱು ಮತ್ತಂ ವಾ ಕೆಱೆಯ ಕೆಳಗೆ ಗದ್ದೆಕಂಬ
43. ೧೨ ನಂದಾದೀವಿಗೆಗೆ ಗಾಣದೆಱೆ ಮಾನೆಣ್ಣೆ ಸಹಿತ ಬಿಟ್ಟಗಾಣ ೧
44. ಸಮಸ್ತ ಗಾಣದಲು ಪ್ರತ್ಯೇಕ ವೆಣ್ಣೆಸೌಟಿಗಂ ಆವಿಜೆಯಣ್ಣ
45. ಹೆಗ್ಗಡೆಗಳು ತಱಿಯಕೆಱೆ ಬೀದಿಯ ಬಡರಿಂಗೂಡಿ ಬಳಿಸಹಿ
46. ತ ಸಮಸ್ತಾಗಾಮಿಯೊಳಗಾಗಿ ಬಿಟ್ಟುದರ್ದ್ಧವ್ರಿತ್ತಿ ಆ ಅರ್ದ್ಧ
47. ವ್ರಿತ್ತಿಯ ಸಿಥಾಯಕ್ಕಂ ದೇವಕಾರ್ಯ್ಯಕ್ಕಂ ವೀರಬಲ್ಲಾಳ ದೇ
48. ವರು ಆ ತಱಿಯಕೆಱೆಯ ಸಿದ್ದಾಯ ದೊಳಗೆ ನೆಲೆಯಾಗಿ
49. ಬಿಟ್ಟದತ್ತಿ ಗದ್ಯಾಣವೇಳು ಬ್ರಹ್ಮ ದೇವ ದೀಕ್ಷಿತರು ಬಿಟ್ಟದತ್ತಿ
50. ಮಾನ್ಯದ ಬೆದ್ದಲೆ ಕಂಬ ೪೦ ದೇಕಣ್ಣ ಹೆಗ್ಗಡೆಗಳು ವೀಳೆಯ
51. ಕ್ಕೆ ಬಿಟ್ಟಗ ೧ ಆ ಮಹಾಜನಂಗಳು ಬಿಟ್ಟ ಗದ್ದೆಯುನು ಆ– –
52. – – – – – ನಿಕ್ಕಿದಡೆ– – – – –

(ಇದೇ ಕಲ್ಲಿನ ಬಲಭಾಗ ಸುತರಾಂ ಸವೆದು ಹೋಗಿದೆ)

(ಬಲಭಾಗ)

1. . . . . . .
2. . . . . . .
3. . . . . . .
4. . . . . . .
5. . ಗಳ. ಸಡಲು ಕೊ
6. ಟ್ಟ . . . . . ನು . .
7. .. ಮೂಱು ಗ .
8. – – – – –ನು ಚಂದ್ರಾ
9. ರ್ಕ್ಕ ತಾರಂಬರಂನಡ
10. ಸುವರು ,,

Transliteration.

(Nine lines in the beginning are effaced).

10. ॥ svasti samasta bhuva-
11. nâśraya śrî pṛithvî-vallabha mahârâjâdhirâja-Paramêśvaraṃ Dvârâvatî-pura-varâ-dhî-
12. śvaraṃ yâdava-kuḷâṃbara-dyumaṇi samyakta-chûḍâmaṇi Malaparoḷ-gaṇḍa Kadana-
13. prachaṇḍa nissanka-śrîmat-pratâpa-Chakravartti Hoysaṛa Vîraballâḷa-dêvaru pri-

14. tvî-râjyaṃ-geyvutta-miralu . . . . . rane . . . .
15. . . . .
16. . . . . loḷ savinayadiṃda- -verasi ga- . . . loḷu nelasirdda Chennakêšavanola-
17. viṃda . . nuse saṃd Amarâvati-Sô . . śvaraṃ ‖ svasti yama niyama svâdhyâya
18. dhyâna dhâraṇa mônâ nushṭḥâna japa samâdhi śîla guṇa-saṃpannaruṃ aupâsanâ-
19. gnihôtra . . guru-dêvatâpûjâ-tatpararuṃ mârttaṃḍôjvaḷa-kîrtti-yu-
20. tarumappa śrîmad agrahâraṃy Amarâvatî-puravappa Taṟiyakeṟeya
21. grâma . . jaṃṇa-prabhu ‖ negaḷd â-Mâdhavarâyan-âtmajanu Viśvâmitran âtaṃ-
22. ge dharmma-guṇaṃ nûtana-Kâḷidâsa-vibhug âtaṃg âtmajaṃ Paṃpan â-negaḷd â-Paṃpana
23. sûnu Rudranenipâ Rudraṃge Nârâyaṇaṃ magan âtange magaṃ Sarôjasakhaniṃ-
24. daṃ Mâdirâja-prajêśaṃ | â-vibhu Mâdayyaṃgaṃ pâvana-châritre Mallikarbbega-
25. m akhiḷôrvvî-varan udayaṃ-geydaṃ Gôvaḷa- pada-padma-bhṛiṃ ga Heggaḍe Vijeyaṃ
26. Vijeyarasana dânôṃṇati Vijeyarasan-adondu kîrtti vidyâ-vibhavaṃ Vi-
27. jeyarasana ghana-śauryyaṃ sujana-stutam âytu višva-bbûmaṃḍaḷado-
28. ḷû ‖ antenisida Heggaḍe Vijeyâditya-dêvanu â prabhuvina śrî śrî
29. madavaḷige Heggaḍiti Dêkavveyaruṃ śrîman mahâ-pradhânaṃ Lakmara-
30. sa-daṃḍa-nâyakaru ṃâḍid agrahâram Amarâvati-puram appa
31. Taṟiyakeṟeya grâmadoḷu Sakavariśa (sha) 1102 neya
32. Vikâri-saṃvatsarada Mâgha suddha 10 Sômavâradaṃdu śrîmat
33. prasanna-Kêśava-dêvara pratishṭḥeyaṃ mâḍi â-dêvâlayavaṃ mâḍisi
34. â-dêvara aṃga-bhôga-raṃga-bhôga-naivêdyakaṃ Chayitra-pavitrârôpaṇa-
35. kaṃ pûjâriga parichârakar-ôḷagâda naḍavaḷi-kâṟara jîvitakkaṃ khaṃ-
36. ḍa sphuṭita jîrṇnôddhârâkkavâgi Taṟiyakeṟeya śêsh-a-ma-
37. hâ-janaṃgaḷige binnahaṃ mâḍal â nûṟirbbaru mahâ-
38. janaṃgaḷu biṭṭa datti vûra pûrbba-bhâgadalu Mâdigau-
39. ḍana-keṟeya keḷage tôṭava salâgi biṭṭa gadde â-vûralu
40. naḍava Gangana-gaḷeyalu kaṃbav ippattaidu mattaṃ vûra pa(ṃ)-
41. schima-bhâgadalu Bidiyôjana keṟeyoḷage baḷi sâlu
42. kaṃba hadimûṟu mattaṃ vâ-keṟeya keḷage gadde kaṃba
43. 12 nandâ-dîvigege gâṇadeṟe mâneṇne sahita biṭṭa gâṇa 1
44. samasta-gâṇadalu pratyêka veṇne sauṭigaṃ â Vijeyaṇṇa-

45. Heggaḍegaḷu Tar̤iyaker̤e bîdiya baḍariṃ-gûḍi baḷi sahi-
46. ta samastâgâmiyoḷagâgi biṭṭud arddha vritti â arddha-
47. vrittiya sıdhâyakkaṃ dêva-kâryakkaṃ Vîraballâḷa-dê-
48. varu â Taṛiyaker̤eya siddâyadoḷage neleyâgi
49. biṭṭa datti gadyâṇa vêḷu Braṃhma-dêva-dîkshitaru biṭṭa datti
50. mânyada beddale kaṃba 40 Dêkaṇṇa Heggaḍegaḷu vîḷeya-
51. kke biṭṭa ga 1 â mahâ-janaṃgaḷu biṭṭa gaddeyanu â î
52. . . . . nikkidaḍe . . . . . .

(Right side of this inscription is completely effaced).

(Right side)

1. . . . .
2. . . . .
3. . . . .
4. . . . .
5. gaḷa . sadalu ko-
6. ṭṭa . . . . . nu . . . .
7. . . mûr̤u ga
8. . . . . . nu chandrâ
9. rkka-târaṃ-baraṃ naḍa-
10. suvaru-

Translation.

Be it well. While the refuge of the whole universe, favourite of the goddess of Fortune and Earth, mahârâjâdhirâja, paramêśvara, lord of the excellent city of Dvârâvati, a sun to the firmament that is the Yâdava family, crest-jewel of righteousness, lord over Malepas, terrible in war, fearless, pratâpa-chakravarti Hoysaḷa Vîra Ballâḷa-dêvar was ruling the earth :—

. . . . there dwelt full of nobility . . . by the favour of Chennakêśava . . . . . . the lord of Amarâvati :—

Be it well. Possessed of control over passions, restraint, study, meditation, concentration, silence, performance of religious duties, repetition of sacred formulæ, absorption of the mind in God, propriety and other good qualities; observer of *aupâsana* (worship of fire during twilights) and *agni-hôtra* (offering oblations to fire) ; and devoted to preceptors and gods ; possessor of glory, bright as the sun :— Vijaṇṇa-prabhu of the sacred agrahâra named Amarâvatîpura which is the same as Tar̤iyaker̤e :—

The son of that great Mâdhava-râya was Viśvâmitra ; his son was Nûtana Kâḷidâsa of virtous disposition ; his son was Pampa ; his son Rudra ; his son Nârâyaṇa ; his son Sarôjasakha, *i.e.* Sûrya ; his son Mâdirâja. To that chief Mâdayya and (his wife) Mallikabbe of pure character was born the Heggaḍe Vijeya, foremost among men and a bee at the lotus, the feet of Kṛishṇa (Gôvaḷa). Vijeyarasa's greatness in liberality, Vijeyarasa's extraordinary fame, Vijeyarasa's learning and Vijeyarasa's supreme valour were praised by good men over the whole world.

Thus praised, Heggaḍe Vijeyâditya-dêva and his wife Heggaḍiti Dêkavve, set up in the village Amarâvati that is Taṟiyakeṟe, which is an agrahâra formed by mahâpradhâna Lakmarasa-daṃḍanâyaka on Monday the 10th lunar day of the bright half of Mâgha in the Śaka year 1102 corresponding to the cyclic year Vikâri, the god Prasannakêśava, constructed the temple for the god and to provide for the decorations, illuminations and food-offerings, and for the Chaitra and Pavitra festivals of the said god and for the livelihood of the priests, attendants and other temple servants and for the repairs of the temple, they applied to the mahâjanâs of Taṟiyakeṟe. Thereupon the 102 mahâjanas of Taṟiyakeṟe granted (1) 25 poles (*kambas*) of wet land as measured by Ganga's pole in use in that place, below Mâdigauḍa's tank, in a garden to the east of the village and (2) 13 poles (*kamba*) of land in the tank of Bidiyôja to the west of the village and (3) 12 poles of wet land below the said tank. To provide for perpetual lamps to be offered to the god they granted an oil-mill together with the oil-mill tax of one *mâna* (of oil for each day ?) and also granted a spoonful of oil in all the oil-mills (?). Next Vijeyaṇṇa-heggaḍe with the principal men of the streets ? (bîdiya baḍariṃ gûḍi) granted a half vṛitti including all the taxes (baḷi-sahita) and all future additional income (âgâmi). (The meaning of this sentence is not clear).

For the *siddhâya* (fixed rent) on that half vṛitti and for the expenses in the temple, King Vîra Ballâḷa granted permanently 7 gadyâṇas out of the *siddhâya* of Taṟiyakeṟe. Brahmadêva-dîkshita gave away 40 *kambas* of dry land in his possession as *mânya* (rent-free land granted for services done). Dêkaṇṇa Heggaḍe granted 1 gadyâṇa to provide for the offerings of betel leaves (to the god). He who confiscates the lands granted by the mahâjanas . . . . . .

Right side :

. . . . 3 gadyâṇas given by . . . . will continue the grant for as long as the moon and sun endure.

Note.

This record is important as it gives the origin of the town of Tariyakere. It informs us that the agrahâra of Amarâvatipura *alias* Taṟiyakeṟe was brought into existence by the mahâpradhâna Lakmarasadaṇḍanâyaka. The date of the record is stated as Ś 1102 Vikâri Mâgha śu 10 Monday. Vikâri however corresponds to Ś 1101 and if this year is taken as correct the date is equivalent to 9th January 1180, a Wednesday and not Monday as stated in the grant. If the Śaka year 1102 is taken as correct, the cyclic year becomes Śârvari and Mâgha śu 10 of this year corresponds to January 26, 1181, a Monday as stated in the grant. We may therefore take this date (January 26, 1181) as the date intended.

The temple of Kêśava at Haḷeyûr is stated to have been built in the reign of the Hoysaḷa king Ballâḷa II (1173-1220) by one Vijeyâditya-heggaḍe, Prabhu of Tar̤iyaker̤e and the mahâjanas of Tar̤iyaker̤e are said to have granted lands for the temple. The king Ballâḷa II also granted 7 gadyâṇas annually out of the revenues of the town Tar̤iyaker̤e.

The right side of the inscription slab has also an inscription engraved thereon but the letters here are quite worn out.

Mahâpradhâna, sarvâdhikari, hiriya-daṇḍanâyaka Lakumaiya is referred to in a record of 1180 A. D. of the reign of Ballâḷa II (M. A. R. 1912, P. 42).

47

On the left side of the same inscription at Haḷeyûr.

Kannaḍa language and characters.

ಅದೇ ಶಾಸನದ ಎಡಭಾಗದಲ್ಲಿ

(ಎಡಭಾಗ)

1. ಸರ್ವ್ವಧಾರಿ
2. ಸಂವತ್ಸರದ ಶ್ರಾ
3. ವಣ ಸುದ ಏ
4. ಕಾದಶಿ ಬ್ರಿಹ
5. ವಾರದಂದು
6. ಶ್ರೀ ಮದನಾ
7. ದಿಯಃ ಗ್ರಹ
8. ರಂ ಅಮರಾವತಿ
9. ಪುರವಾದ ತಿರುವ
10. ರಸನು ಹದಪೂ
11. ಜೆಯ ಕೊಟ್ಟು ಧಾರೆ
12. ಯ ಕೊಂಡು ಶ್ರೀ
13. ಪ್ರಸಂನ ಕೇಶವದೇ
14. ವರಿಗೆ ನಂದಾದೀವಿಗೆ
15. ನಡವಂತಾಗಿ ಬಿ
16. ಟ್ಟ ನಡವ ಗಾಣದ
17. ಮಾನೆಣ್ಣೆ ೧
18. ತಱಿಯ
19. ಕೆಱೆಯ ಮಹಾ
20. ಜನಂಗಳು ನಡ
21. ಸುವರು

Transliteration (*of the left side inscription only*)

1. Sarvvadhâri-
2. saṃvatsarada Śrâ-
3. vaṇa suda ê-
4. kâdaśi Briha-
5. varâdaṃdu
6. śrîmad-anâ-
7. diyagrahâ-
8. raṃ Amarâvati-
9. puravâda Tiruva-
10. rasanu kadapû-
11. jeya koṭṭu dhâre-
12. ya koṃḍu śrî
13. Prasaṃna Kêśava-dê-
14. varige naṃdâdîvige
15. naḍavaṃtâgi bi-
16. ṭṭa naḍava gâṇada
17. mâneṇne 1
18. Tar̤iya 1
19. ker̤eya mahâ-
20. janaṃgaḷu naḍa-
21. suvaru

Translation.

On Thursday the 11th lunar day of the bright half of Śrâvaṇa in the year Sarvadhâri, Tiruvarasa of Amarâvati-pura worshipped the feet (paid the due price amount) and received with the pouring of water the income of 1 mâna of oil (for each day) for each oil-mill and granted the same to provide for the perpetual lamp to the god Prasanna Kêśava. The mahâjanas of Taṟiyakeṟe will continue this grant.

Note.

On the left side of the above inscription slab, is engraved this epigraph recording the grant of some tax on oil mill for the perpetual lamps in the Kêśava temple of Haḷeyûr. This right, the donor Tiruvarasa purchased from the mahâjanas of Taṟiyakeṟe. No Śaka year is given for the date. We only find Sarvadhâri Śrâ. śu 11 Thursday. Apparently Sarvadhâri here stands for the year Sarvadhâri immediately coming after the consecration of the temple (in 1181 A. D.). If so the date would correspond to July 13, A. D. 1228. [See M. A. R. 1912, P. 42, 44]. Nothing is known about the Tiruvarasa of this record.

48

At the village Amṛitâpura in the hobli of Amṛitâpura, on a slab on the platform to the left inside the east entrance of the mukhamaṇṭapa in the Amṛitêśvara temple.

Kannaḍa language and characters.

ತರೀಕೆರೆ ತಾಲ್ಲೋಕು ಅಮೃತಾಪುರದ ಹೋಬಳಿ ಅಮೃತಾಪುರದಲ್ಲಿ ಅಮೃತೇಶ್ವರ ದೇವಸ್ಥಾನದ
ಮುಖಮಂಟಪದ ಪೂರ್ವದ್ವಾರದ ಒಳಗಡೆ ಎಡಜಗಲಿ ಕಲ್ಲಿನ ಮೇಲೆ

1. ಕೆಱೆಯುಳತೆಯು ಕೋಲಗಡಿಬ

Note.

This seems to give the size of the measuring pole used for measuring the extent of lands under the tank at the village. The length of the slab was probably taken as the standard for measuring lands. The fixing of the slab in a public place like the temple prevented people from tampering with it and thus the villagers were enabled to have a permanent standard measure about which there would be no dispute.

49

At the same village Amṛitâpura, on the pedestals of the images in the bhuvanêśvari (carved ceiling) near the northern doorway of the mukhamaṇṭapa in the same Amṛitêśvara temple.

Kannaḍa characters and language.

ಅದೇ ಅಮೃತೇಶ್ವರ ದೇವಸ್ಥಾನದಲ್ಲಿ ಮುಖಮಂಟಪದ ಉತ್ತರ ಬಾಗಿಲ ಬಳಿ
ಭುವನೇಶ್ವರಿ ಒಳಗೆ ಪ್ರತಿಮೆಗಳ ಕೆಳಗೆ

1. ಮಲಯಾ
2. ಮಲಿತಮ
3. ಪದುಮಂಣ
4. ವಿಕಡರೂವ ಸುಬುಜಗ । ದಿಶವರೂವ ಸುಬುಜರು
5. ಪದ್ಮುಮಯ ಬೂತಯ

Inside the central bhuvanêśvari in the same temple.

Kannaḍa language and characters.

ಅದೇ ದೇವಸ್ಥಾನದ ಮಧ್ಯದ ಭುವನೇಶ್ವರಿಯೊಳಗೆ

1. ಮಲಿತಮ
2. ರುವಾರಿಬಲುಗನು

Inside the southern bhuvanêśvari in the same temple.

Kannaḍa language and characters.

ಅದೇ ಸ್ಥಳದಲ್ಲಿ ದಕ್ಷಿಣ ಭುವನೇಶ್ವರಿಯಲ್ಲಿ.

1. ಮಲಿ

On the ceiling of the mukhamaṇṭapa in the south doorway of the ranga-maṇṭapa.

Nâgari characters and Kannaḍa language.

ಅದೇ ದೇವಸ್ಥಾನದ ರಂಗಮಂಟಪದ ದಕ್ಷಿಣದ್ವಾರದ ಮುಖಮಂಟಪದ ಛಾವಣಿ ಮೇಲ್ಗಡೆ
ನಾಗರಾಕ್ಷರದಲ್ಲಿ.

(ಮುಳಣ)

Translation.

Under the images in the north Bhuvanêśvari
Malaya
Malitama
Padumaṇṇa
Vikaḍa-rûva-Subujuga Diśava-rûva Subujaru
Padmumaya Bûtaya.
(Inside the central Bhuvanêśvari)
Malitama
Rûvâri (engraver) Baluga.
(In the Southern Bhuvanêśvari)
Mali

On the ceiling of the mukhamaṇṭapa in the southern doorway of the rangamaṇṭapa.

Muḷaṇa (in Nâgari characters).

Note.

These are the names of the artists who carved the various images below which they are written. These signed images are a peculiar feature of the Hoysaḷa sculpture. The period of these sculptors is about A. D. 1196, the year in which the Amṛitêśvara temple was probably built (E. C. VI Tarîkere 45). The name Malitamma is also found below figures in the temples at Nuggehaḷḷi, Sômanâthapur and Jâvagal. But as the above temples belong to the middle of the 13th century and the Amṛitêśvara temple belongs to the end of the 12th century it is most likely that the Mallitammas of these temples were different. The name Muḷaṇa is engraved in Nâgari characters below a figure in the top parapet over the south entrance. (See M. A. R. 1912, p. 43.)

50

MYSORE DISTRICT.

Mysore Taluk.

In the village Dêvagaḷḷi of Chaṭṭanahaḷḷi Hobali, on a slab set up to the east of the village.

Size 2′-6″×2′

Kannaḍa language and characters.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ಚಟ್ನಹಳ್ಳಿ ಹೋಬಳಿ ದೇವಗಳ್ಳಿ ಗ್ರಾಮಕ್ಕೆ
ಪೂರ್ವ ದಾರಿ ಮಧ್ಯೆ ನಟ್ಟಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ ೨½′ × 2′

1. ಸ್ವಸ್ತಿಶ್ರೀಮತು ಭವಸಂವತ್ಸರದ ಪೌವುಷ್ಯ ಸುದ
2. ೧೦ ಬ್ರಿಸ್ವಸ್ತಿ ಶ್ರೀಮನ್ಮಹಾಪ್ರಧಾನಪೆರು
3. ಮಾಳುದಂಡನಾಯಕರು . . . . ದಣ . . ದೇವನಹಳಿಯ
4. ಮುತ್ತಿಕೊಂಡಿಹಲ್ಲಿ . . . . ಕಂಣಕೊಮರ
5. ನದಂಡುಸಂತೆಯೂರಲ್ಲಿ ಉರಿಗತ್ತಿಬಾಕಾಬೋವನ
6. ಮಗ ಹೊಯ್ಸಳಯಿರಿದ ಹೊಯ್ಸಳಾಚಾರಿ ಪ್ರಧಾನ
7. ಹೆಂಮಡಿವೀರಂ ಮಾಡಿಬಿದ್ದಲ್ಲಿ ಗಂಡುತನವಮೆಚ್ಚಿ
8. ದೇವನಹಳಿಯ ಹೊಯ್ಸಳಚಾರಿ . . . .
9. ಡಿ . . . . ನು . . . . ಕೂಡಿದ್ದುರ್ಬಿಟ್ಟ . . ಸಾ
10. ಇರ ಹೊಂ ನಪುರಿದ ಒಪ್ಪ . . . .
11. . . . .
12. ರಾದಡೆ ಗಂಗೆಯ ತಡಿಯಡಿ ಕವಿಲೆಯ ಕೊಂದ
13. ನಗತಿಗೆ ಹೋಹರು ಕೆಱೆದೇವಾಲ್ಯವಂ . . . . .
14. . . . . . ಕುಂನಾಯ ಬಟ್ಟಿದ ಹುಳುವ . . . .
15. . . . . ಕತೆಗೆ . . . .
16. ಬರದ ಸೇನಬೋವ ನೆಮೆಯ ಮಗ ನಾರಯ

Note.

This record refers to mahâpradhâna Perumâḷudaṇḍanâyaka who was a general under Narasimha III. It states that when Perumâḷu-daṇḍanâyaka invested Dêvanahaḷḷi . . . . . . a warrior named Hemmâḍi, chief man (Pradhâna) of Hoysalaya ida Hoysaḷâchâri, son of Urigatti (flaming sword) Bâkabôva belonging to the army of Kaṇṇakomara (?) in Santeyûr fought valiantly and died. Pleased with his heroism, Hoysaḷâchâri made along with others a grant of lands of the value of 1000 hons. (Imprecations are given next)

The writer of the grant is named Nâraya, son of Nemaya.

The date is given as Bhava sam. Paushya śu 10 Thursday. The date is not expressed in terms of Śaka era. It is not clear what Bhava stands for. Whether it is a mistake for Bhâva or whether the name is Prabhava with the letter Pra omitted by mistake or Vibhava with Vi omitted cannot be determined. Taking the reign of Nârasimha III, the patron of Perumâḷudêva, the cyclic year Prabhava stands for 1267 A. D., Vibhava for 1268, Bhâva for 1274 A. D. In none of these years does Pushya śu 10 coincide with Thursday. We may therefore take Bhâva as the year meant. In this year Pushya śu 10 corresponds to Monday 10th December 1274 A. D.

For Perumâḷedêva, general and minister under the Hoysaḷa king Narasimha III *see* E. C. XI Chitaldurg Taluk 12 of 1286, E. C. III T.-Narsipur Taluk 27 of 1290, Nanjangud 142 of 1285, etc. He seems to be a native of Heḍatale in Nanjangud Taluk (Nanjangud 92). See also M. A. R. 1931, P. 135.

51

At the village Kenchanagôḍu in the same hobali of Chaṭṭanahaḷḷi, on a stone standing to the west of the village.

Size 3′×1′

Kannaḍa language and characters.

ಚೆಟ್ನಹಳ್ಳಿ ಹೋಬಳಿ ಕೆಂಚನಗೋಡು ಊರ ಪಶ್ಚಿಮಕ್ಕೆ
ದಾರಿಯ ಎಡಭಾಗಕ್ಕೆ ನಿಲ್ಲಿಸಿರುವ ಕಲ್ಲು

ಪ್ರಮಾಣ 3′×1′

ಸೂರ್ಯ ಚಂದ್ರ

1. ಶ್ರೀ ಮಾದಿಗ
2. ಹೋಚನ ಶ್ರೀಕ
3. ರನಕೊಡಗಿಯ
4. ಗದ್ದೆ ಕೊಳಗ ॥ ಕ್ಕೆ
5. ಅಳಿಹಿದವನು
6. ಹೆಣಬಾಅಕ್ಕಿ
7. ಯನು ನಾಯ
8. ದುಡನವನು ತಿ
9. ಂದವರು.

Translation.

Śrî. He who destroys the rice fields of the sowing capacity of half a koḷaga of *Śrîkaraṇa-koḍagi* belonging to Mâdiga Hôcha will be guilty of eating the rice thrown into the mouths of the corpses and of eating the dog's filth.

Note.

A rice-field (probably the one situated near the inscription stone) is the land called in this record śrîkâraṇa-koḍagi of one Hôcha of Mâdiga caste. Śrîkaraṇa-koḍagi means rent-free land granted for the village accountant or shanubhog.

How this land came into the possession of Hôcha of the Mâdiga caste (one of the depressed classes in South India now called Âdikarnâṭaka) cannot be made out. Rent-free lands granted to persons of such castes for services in villages are not uncommon. Probably owing to the absence of any other suitable land, the lands which were once given to the Shanubhog were later conferred upon this Mâdiga Hôcha, the Shanubhog himself being given lands elsewhere. No date is given. The characters seem to be of the 18th century A. D.

52

In the village Chik Kânya in the same hobli of Chaṭṭanahaḷḷi, on the 1st vîragal in the land of Puṭṭamallappa.

Size 4′×4′

Kannaḍa language and characters.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ಚಟ್ಟನಹಳ್ಳಿ ಹೋಬಳಿ ಚಿಕ್ಕಾನ್ಯದ ಪುಟ್ಟಮಲ್ಲಪ್ಪನ
ಹೊಲದಲ್ಲಿರುವ ಮೊದಲನೆಯ ವೀರಗಲ್ಲು.

ಪ್ರಮಾಣ 4′×4′

1. ಶ್ರೀ ಸ್ವಸ್ತಿ ಸಕನೃಪಕಾಲಾ
2. ತೀತಸಂವತ್ಸರಸತಂ
3. ಗಳ್ ೯೮೭ನೆಯ ಕ್ರೋಧಿ
4. ಸಂವತ್ಸರದ ವೈಸಾಕ
5. ಮಾಸದ ಸುಕ್ಲಲಪಕ್ಷದೇ
6. ಕಾದಸಿ ಬ್ರಿಹಸ್ಪತಿವಾರ
7. ಉತ್ತರೆ ನಕ್ಷತ್ರ ॥ ಸ್ವಸ್ತಿ ಶ್ರೀ
8. ಕಾನಿಯುದ ಜಕ್ಕ ಗಾವುಣ್ಡ
9. ನ ಮಗ ಬಿರಯ್ಯ ನು
10. ಂಡಿಪಿನಲ್ ಸತ್ತಡೆ ಕರಿಕೂ
11. ಳ ಗೌಣ್ಡನ ಮಗಂ ಬಿರಯ್ಯ
12. ನಾದ ರಾಜೇನ್ದ್ರ ಚೋೞ ಪೆರ್ಮಾ
13. ಡಿ ಗಾವುಣ್ಡ
14. ಕಲ್ಲಂ ನಿಱಿಸಿದ ॥
15. ಪರಮಾಯುಂ ಶ್ರೀಯುಂ
16. ವಿಸ್ತರ ಪಿರಿದಕ್ಕೆ
17. ಧರೆಚನ್ದ್ರಸೂರ್ಯ್ಯ ನಾ
18. ರ್ಣ್ಣವ ಮುಳ್ಳಿನ ಹರಿ
19. ಹರಬ್ರಹ್ಮ ಸಕರಸು
20. ರ . . . ದೆವ ಕುಲರೂ
21. . . . . ನಾರ . . .

Transliteration.

1. svasti Saka-nṛipa-kâlâ-
2. tîta-saṃvatsara-sataṃ-
3. gaḷ 987 neya Krôdhi-
4. saṃvatsarada Vaisâka-

5. mâsada suklula-pakshad-Ê-
6. kâdasi Brihaspativâra
7. Uttare-nakshatra‖ svasti śrî
8. Kâniyada Jakka-gâvuṇḍa-
9. na maga Birayyanu-
10. ṃḍivinal sattaḍe Karikû-
11. ḷagauṇḍana magaṃ Birayya-
12. nâda Râjêndra-Chôḷa-permâ-
13. ḍi-gâvuṇḍa
14. kallaṃ nir̤isida‖
15. paramâyuṃ śrîyuṃ
16. vistara piridakke
17. dhare-chandra sûryya [va]-nâ
18. rṇnava-muḷḷina Hari
19. Hara Brahma sakara su-
20. ra . . . . . dêva kularû
21. . . . . nâra . . . .

Translation.

Be it well. In the cyclic year Krôdhi, 987 years having elapsed after the time of the Śaka king, on Thursday with the constellation Uttarâ being the 11th lunar day of the bright half of Vaiśâka :—

Be it well. Birayya, son of Jakka-gavuṇḍa of Kâniya died in a fight (uṇḍivu). On this Birayya, alias Râjeṇdrachôḷa-Permâḍi-gâvuṇḍa, son of Karikûḷa-gauṇḍa set up this stone.

May there be longevity of age and wealth. As long as the earth, moon, sun and ocean endure, Hari, Hara, Brahma and other gods rule [may this last].

Note.

This records the death of a warrior in a battle at Kâniya and the erection of the vîragal in his memory by Biraya *alias* Râjêndrachôḷa-Permâḍi-gâvunḍa. The surname of the latter shows that Râjêndrachôḷa was the patron of Biraya. It was a common custom at the time for the officers and gauḍas to be called after the names of their sovereigns. The date given is Ś 987 Krôdhi Vaiś su. 11 Thursday Uttarâ constellation. Ś 986 is Krôdhi. Taking this year the date corresponds to Thursday 29th April 1064 A. D. a day with Uttarâ constellation.

Râjêndrachôḷa or Râjêndradêva was the Chôḷa king who ruled between C. 1052, and C. 1064. A great portion of the present Mysore District including Chik Kânya the village where the inscription is found was subject to his authority.

53

On a 2nd vîragal at the same place in the same village Chikkânya.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ಚಟ್ನಹಳ್ಳಿ ಹೋಬಳಿ ಚಿಕ್ಕಾನ್ಯದ ಎರಡನೆಯ ವೀರಗಲ್ಲು.

Old Kannaḍa language and characters.

Size 4′×3′

Transliteration.

1·	ಸ್ವಸ್ತಿ ಶ್ರೀ	1·	svasti śrî-
2.	ಮತ್ ಮ	2·	mat Ma-
3·	ರಬ್ಬೆಯ	3·	rabbeya
4	ತನ್ದೆ ಮು	4·	tande Mu-
5·	ದ್ದಯ್ಯ	5·	ddayya
6·	ಕಾನಿ	6·	Kâni-
7·	ಯದು	7·	yadu-
8·	ರಱಿವಿನೊಳೆ	8·	r-aḻivinoḷe
9·	ಸತ್ತಂಪಿ	9·	sattaṃ pi-
10·	ರಿಯಳಿಯ	16·	riyaḷiya
11·	ಕೊತ್ತಯ್ಯ	11·	Kottayya
12.	ಕಲ್ಲನಿ	12·	kalla ni-
13·	ಱಿ ಸಿ] ದಂ	13·	ṟi [si] daṃ

Note.

This records the death of a warrior named Muddayya, father of Marabbe in a fight for the defence of his village Kâniya and the erection of the vîragal in his memory by his eldest son-in-law (nephew) Kottayya. No date is given. The characters are of the 10th century. Kâniya is the name of the village where the inscription stands.

54

On a 3rd vîragal at the same place in the village Chikkânya.

Kannaḍa language and characters.

Size 3′ × 3′

ಮೈಸೂರು ತಾಲ್ಲೂಕು ಚಟ್ನಹಳ್ಳಿ ಹೋಬಳಿ ಅದೇ ಚಿಕ್ಕಾನ್ಯದ ಮೂರನೆಯ ವೀರಗಲ್ಲು.

1· ಸ್ವಸ್ತಿಶ್ರೀಮತು
2· ತಗಂಗಗಂ ಧರ್ಮ
3· ಪೊಮೆ ಮಹಾಧಿರಾಜ
4· ಸತ್ಯವಾಕ್ಯ ಪೆರ್ಮಾ
5· ನಡಿ ಗಟ್ಟುವಾಡಿಯೊಳೆ
6· ರಾಜ್ಯಂಗೆವುತ್ತಿರೆ ಶ್ರೀ
7. ಮಾದಿ ಅಬಲದಲ
8· ಸ್ತಲದ ಚಿಕಾನ್ಯಾತು
9 ಱು ಹರ ಗೋಳುಗಳ
10· ರ್ಯಾದಿಸತ್ತಂ . . .
11· . . . .

Transliteration.

1. svasti śrîmatu
2. Tagaṃgagaṃ dharma
3. pome Mahâdhirâja
4. Satyavâkya-permâ-
5. naḍi Gaṭṭavâḍiyoḷe
6. râjyaṃgevuttire Śrî
7. Mâdi Abala-dala-
8. stalada Chikânyâ tu-
9. ṟuhara-gôḷugaḷa
10. l kâdi sattaṃ

Note.

This belongs to the reign of the Ganga king Satyavâkya Permânaḍi, who is said to be ruling in Gaṭṭavâḍi. It records the death of Mâdi in rescuing the cattle of the village Chik Kânya situated in Abaḷadalasthala? The titles given to Satyavâkya cannot be made out except the word dharma-mahâdhirâja. There seems to be some mistake by the engraver here in lines 2 and 3. The village where the warrior died is called here Chik Kânya or little Kânya, the same as the present name of the village. In the previous inscriptions the village is called Kânya. Apparently Chik-Kânya was a hamlet of the main village Kânya. No date is given here. The characters seem to be of the 10th century A. D. and the Satyavâkya Permânaḍi of this record is probably the same as the Ganga King Nîtimârga II.

Gaṭṭavâḍi is a village in Nanjanguḍ Taluk, situated at a distance of about 20 miles from Chik Kâṇya.

55

In the village Bêtaḷḷi belonging to the same hobali of Chaṭṭanahaḷḷi, on a slab set up near the pond called Ayyanakaṭṭe.

Size 2′ × 1½′

Kannaḍa language and characters.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ಚಟ್ನಹಳ್ಳಿ ಹೋಬಳಿ ಬೇತಳ್ಳಿ ಗ್ರಾಮದ ಅಯ್ಯನಕಟ್ಟೆಬಳಿ ನಟ್ಟಕಲ್ಲು.

ಪ್ರಮಾಣ 3′ × 2′

ಶ್ರೀ
ವೀರಬದ್ರ
ಪ್ರಸಂನ

ಲಿಂಗ

1. ಸನ್ ೧೮೮೨ನೇ ಫಿಬ್ರವರಿ ೧೦ಕ್ಕೆ ಸರಿಯಾ
2. ದ ಶಾಲಿವಾಹನಶಖಾಬ್ದ ೧೮೦೪ನೇ ವರ್ತ
3. ಮಾನ ವರುಷ ವಿಷುನಾಮ ಸಂ। ಮಾಘ ಬ॥ ೧೨
4. ಗುರುವಾರದಲ್ಲು ಮೈಸೂರು ಮಹಾರಾಜರು
5. ಶ್ರೀಚಾಮರಾಜೇಂದ್ರ ವಡೆಯರವರ ಪಾದ

ಬಸವ

6. ಶೇವಕನಾದ ಬಸಪ್ಪನವರ ಮಗ ದಸ್ ಬೊ
7. ಕ್ಸದ ನಂಜಪ್ಪನು ಈಶ್ವರ ಪ್ರಿತ್ಯರ್ಥವಾಗಿ ರ
8. ಚಿಸಲ್‌ಪಟ್ಟಿಕಟ್ಟಿ ಈ ಧರ್ಮವನ್ನು ಆರು ಕಾ
9. ಪಾಡುವರೊ ಅವರ ಪಾದಕ್ಕೆ ನಾನು ನಮ
10. ಸ್ಕಾರವಂ ಮಾಡುವೆನು.

Note.

This is a modern inscription and records the construction of a pond in A. D. 1882 by Das Bokkasada (Treasury) Nanjappa, son of Basappa, a servant of Châmarâjêndra Oḍeyar, king of Mysore. The inscription concludes with a sentence that the person who constructed the pond prostrates before the feet of all who will protect (keep in a proper state) it.

56

In the village Puṭṭagauḍnahuṇḍi in the hobali of Varuṇa, on a fragmentary stone lying near the Javanîkere tank.

Old Kannaḍa characters and language.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ವರುಣದ ಹೋಬಳಿ ಜವನೀಕೆರೆ ಏರಿಯ ಪಕ್ಕದಲ್ಲಿ ಬಿದ್ದಿರುವ ತುಂಡುಗಲ್ಲು.

(ಕಲ್ಲಿನ ಅರ್ಧಭಾಗವು ಒಡೆದು ನಷ್ಟವಾಗಿ ಹೋಗಿದೆ. ಬಲಭಾಗದಲ್ಲಿ ಬರೆದಿರುವುದು.)

1. . . . . ಕಟ್ಟಿಸಿದಳೆ ಕೂಪ್ಪಗರ ಮಾಹ
2. . . . . ಳೆ ಮಣ್ಣಕೊಟ್ಟು
3. . . . . ಲಿಸಿ ಎಣ್ಣರ್ಪೆಸಕೆ
4. . . . . ತ್ತುವಟ್ಟಮ ಕೆಱೆಗೆ ಗೂ
5. . . . . ವಕೆಯುಮನಗ್ರಹ
6. . . . . ಱೆಯುನಳಿದ ಬ್ರ
7. . . . . ಲು

Note.

As the inscription stone is broken in the middle, the left half of the record is completely lost. It seems to record the construction of a tank by a woman and the grant of *bittuvaṭṭa* (*i. e.*, a portion of the produce grown below the tank) for the tank. There is also the usual imprecation about slaying the cows at the end. No date is given. The characters seem to be of the 9th century A. D.

57

In the village Chaṭṭaṇahaḷḷi Pâḷya in the same hobli of Varuṇa, on an oil-mill stone in the land of Mâdaiya.

Size $8\frac{1}{4}'$ Circumference.

Kannaḍa language and characters.

ಮೈಸೂರು ತಾಲ್ಲೂಕು ವರುಣದ ಹೋಬಳಿ ಚಟ್ಟನಹಳ್ಳಿ ಪಾಳ್ಯದ ಶೀರಪ್ಪನ ಮಗ ಮಾದಯ್ಯನ
ಹೊಲದಲ್ಲಿರುವ ಗಾಣದ ಕಲ್ಲು.

ಪ್ರಮಾಣ $8\frac{1}{4}'$ ಸುತ್ತಳತೆ.

1. ಸ್ವಸ್ತಿಶ್ರೀ ಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ತಿ
2. ಶ್ರೀವೀರ ಬಲ್ಲಾಳ ದೇವರು ಸು
3. ಕ ಸಂಕತ ವಿನೋದದಿಂ ಪ್ರಿತು
4. ವಿ ರಾಜ್ಯಂಗೆಯುತ್ತಮಿರೆ
5. ಸಕ ವರಿಷ ೧೧೩೨ ಪ್ರಮೋ
6. ದೊತ್ತ ಸಂವತ್ಸರದ ಭಾದ್ರಪದ
7. ಬ ೧೦ ಮ। ಪರದಾಸಿಮಲಯಾ
8. ಳ ಉಳಿಂಜಗೌಡ ಕಾಟವನಾಯ
9. ಕರು ಚಟ್ಟನಹಳ್ಳಿಯ ಮೂಲ
10. ಸ್ಥಾನೇಶ್ವರ ನಂದಾ ದೀವಿಗೆಗೆ ಮಾಡಿಸಿ
11. ದ ಗಾಣ

ಇದೇ ಶಾಸನದ ಎಡಭಾಗದಲ್ಲಿ ಬರೆದಿರುವುದು.

1. ಚೋಳೋಜನ ತಮ್ಮ
2. ಜವಮಾರೆಯು
3. ಮಾಡಿದ ಗಾಣ

Transliteration.

1. svasti śrî pratâpa-chakravartti
2. śrî Vîra Ballâḷa-dêvaru su-
3. ka-saṃkata-vinôdadim pritu-
4. vi râjyaṃ geyuttamire
5. sakavarisha 1132 Pramô-
6. dotta-saṃvatsarada Bhâdrapada
7. ba 10 Ma | Paradâsi Malayâ-
8. ḷa Uḷimja-gauḍa Kâṭavanâya-
9. karu Chaṭṭana-haḷḷiya Mûla-
10. sthânêśvara-naṃdâdîvigege mâḍisi-
11. da gâṇa ||

(To its left)

12. Chôrôjana tamma
13. Javamâreya
14. mâḍida gâṇa ||

Translation.

Be it well. While the pratâpa-chakravarti, śrî Vîra Ballâḷa-dêvar was ruling the earth in peace and comfort:—On Tuesday the 10th lunar day of the dark half of Bhâdrapada in the Śaka year 1132 corresponding to the cyclic year Pramôdotta:—

Paradâsi Malâyaḷa, Uḷinjagauḍa, and Kâṭava-Nâyaka set up this oil-mill to provide perpetual lamps to the god Mûlasthânêśvara of Chaṭṭanahaḷḷi. Chôḷôja's younger brother Javamâreya made this oil-mill.

Note.

This belongs to the reign of Ballâḷa II (1173-1220) and the date given corresponds to 14th September 1210, a Tuesday as stated in the grant. Oil-mills of stone were set up near temples so that those who made use of them paid a rent (in oil) for extracting oil and out of this perpetual lamps were offered to gods. The name of the stone-cutter who made the mill is also given.

58

Heggaḍadêvankote Taluk.

In the village Hebbalaguppe of Heggaḍadêvanakôṭe Hobali, on a stone lying to the left of the Âñjanêya temple. Plate XXIV.

Size 3′ × 2′ 6″

Old Kannaḍa characters and language.

ಹೆಗ್ಗಡದೇವನಕೋಟೆ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಹೆಬ್ಬಲಗುಪ್ಪೆ ಗ್ರಾಮದ ಆಂಜನೇಯನ
ದೇವಸ್ಥಾನದ ಎಡಭಾಗದಲ್ಲಿ ಒರಗಿಸಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ 3′ × 2½′

1. ಸ್ವಸ್ತಿಶ್ರೀ ನರಸೀಗೆಱೆ ಅಪ್ಪೊರ್ ದುಗ್ಗಮಾರ
2. ಕೊಯಿಲ್ವಸದಿಗೆ ಅಱುಗಣ್ಡುಗಬ್ಬೆದೆ ಮಣ್ಕೊಟ್ಟರ್
3. ಅಱಮಣ್ಡಮೆಗಾಲುಮಗೊಕೆ ಮೊಗೆಯು ಒಡ್ಡಿಪಾ
4. ಡಿಯುಂ ಗೊಯ್ಯಿನ್ದಮ್ಮಗಳಱುಗಣ್ಡುಗ ಬೆದೆನ್ನೆಲ್ಮಣ್ಕೊಟ್ಟರ್
5. ಇದಾನಟಿತ್ತು ಕೆಡಿಪಿದೊನೊಕ್ಕಲ್ಕೆಡು ಗಪಞ್ಚಮ
6. ಹಾಪಾತಕನಕ್ಕವನ್ಮಕ್ಕಳು ಸಾಗ . . . . .
7. ವಸದಿ ಯಾನ್ಕೆಯ್ದೊನ್ನಾರಾಯಣಪೆ
8. ರುನ್ತಚ್ಚನ್

Transliteration.

1. svasti śrî Narasîgeṟe-appor Duggamâra
2. Koyilvasadige aṟugaṇḍuga bbede maṇ koṭṭar
3. Aṟamaṇḍame-gâlum Agoke-mogeyu Oḍḍipâ-
4. ḍiyuṃ Goyyindammagaḷ aṟugaṇḍuga bedennel-maṇ koṭṭar
5. idân aḻittu keḍisidon okkal keḍuga pañchama-
6. hâpâtakanakk avan makkaḷu sâga . . . . .
7. vasadiyân-keydon Nârâyaṇa pe-
8. runtachchan

Translation.

Be it well. Śrî Narasîgere-Appor Duggamâra gave lands of the sowing capacity of 6 khaṇḍugas to the Jaina temple (koilvasadi)

(The inhabitants of) Aramaṇḍamêgalu Agokemoge and Oḍḍipâḍi and Goyindammagaḷ granted lands of the sowing capacity of 6 khaṇḍugas. May the tenants (*okkal*) of the person who violates and destroys this perish. May he be guilty of the five great sins: May his sons . . . .

The constructor of the basadi is Nârâyaṇa, peruntachchan (the great architect).

HEBBALAGUPPE STONE INSCRIPTION OF THE GANGA PRINCE DUGGAMARA.

(No. 58—p. 240.)

Note.

This records the grant of some lands for a Jaina temple of the time of Duggamâra, who was a Ganga prince, brother of Śivamâra Saigoṭṭa (c. 815) and son of Śrîpurusha, the Ganga king. . . . . The grant may belong to the 1st quarter of the 9th century, about 825 A. D. The characters also seem to belong to the early part of the 9th century A. D.

There is no Jaina temple at present in the neighbourhood. The meaning of the lines 3-4 is not free from doubt.

25

بسم الله الرحمن الرحيم .

علي فاطمه　　　　　　　　　　　الله محمد

حسين　　　　　　　　　　　　　　　حسن

نظم تاريخ بنا کوهئچه حضرت حيات مير قلندر قدس سره .

من عرف نفسه حديث پيغمبر است (۴)
وانى انت انا عرشي (۴) قول داور است
آنچست اصل کشف وکرامات انفتاح (۴)
در کوهئچه حيات امير قلندر است
سال [بنا] يش بگير زجاگير سالکان
حقدار فيض صاحب به [جهان] ديدر است

سنه هر۳۹۶

26

تاریخ وفات چهاردوهم ماه جماد الاقر۔
حضرت سید میران شاه
قادری بن حضرت سید جمال۔
شاه قادري سجاده درگاه حضرت
میر حیات قلندر قدس سره۔

سنه هجری ۱۲۴۶

27

بسم الله الرحمن الرحيم

چونکه سجاده نشین کوه خاص حضرت بدهن
یعنی حضرت شاه سید غوث شیخ رهنما
مربع با وضع خوش بالائي نوه رشک حور
از پي آرام عالم ساخت نیک راحت سرا
کرده حق جائي قلندر اشرف از روز ازل
زانکه پیدا شد زیارتگاه خاص و عام را
دید ناگاه جائي اقدس بهر فکر سال او
حکم کرد نصرت استاد من فیض انتما
بهر عزت هست ایمایش چو کردم فکر سال
از فلک آمد سروشم خانه نعمت بنا

۱۲۶۹

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT, ARRANGED ACCORDING TO DYNASTIES AND DATES.

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT,

Page in the Report	Inscription number in the Report	Date	Ruler
			GAṄGA.
124	1	2nd year, Kârtika s̀u Paurṇamâsya —C. 401 A.D.	Kṛishṇavarma
240	58	About 825 A.D.	Duggamâra (prince)
167	11	C. 886–913 A.D.	[Nîtimârga II]
236	54	9th century	Satyavâkya Permânaḍi
			CHÔḶA.
234	52	Ś 987 Krôdhi, Vais̀. śu 11, Uttarâ, Thursday (?)—29th April 1064 A.D.	[Râjendrachôḷa]
			HOYSAḶA.
200	37	C. 950 A.D.	....
177	21	Vikrama 1060 (?) Parîdhâvi sam. —1012 A.D. (?).	Vinayâditya (? I)
171	16	Ś 991 Pingaḷa sam. Vaiś. śu. 13 Bṛi.	Vinayâditya
190	31	(1) S̀ubhakṛit—1122 A.D. (2) Krôdhi sam. Kâr. s̀u 10 Sunday—19th Oct. 1124 A.D.	....
189	30	About 1125 A.D.	Biṭṭiga (Vishṇuvardhana)
193	32	Do	Do
187	29	Virôdhi sam. Chaitra ba. 5Śukravâ-ra—Friday, April 18, 1169 A.D.	Narsimha [I]
195	34	Ś 1176 (?) Vijaya sam. Mâr. śu 12, Man.—Tuesday, Nov. 28, 1172 A.D. (?).	Do
223	46	S̀ 1102 Vikâri (?) Mâgha śu. 10, Monday—January 26, 1181 A.D.	Ballâḷa II

Contents and Remarks
Records the gift of a village named Kuḍithiya in Perûr Vishaya to certain Brahmans by the king.
Records the grant of some lands to a Jaina temple.
Records the construction of a tank and the erection of a stone sluice thereto by Sadiyaṇṇanâchâri and Êchayya, minister for peace and war, Puṭṭagavuṇḍa of Toṭṭil and Ereyaṇṇa-Permâḍi. The last named person is perhaps the same as Eṟeyappa-Permâḍi also known as Nîtimârga II.
A vîragal recording the death of a hero named Mâdi in rescuing the cattle of the village Chik Kânya in Abaladalasthaḷa. The king mentioned is probably the same as Nîtimârga II.
....
A vîragal recording the death of a warrior in a battle at Kâniya and the erection of the memorial stone by Bîraya *alias* Râjendrachôḷa-Permâḍi-gâvuṇḍa.
....
....
A vîragal of early Hoysaḷa times mentioning the death of a certain Poysaḷa Mâruga, grandson of Sâmanta-Râma in the service of Arakella who was perhaps a Râshṭrakûṭa chief and contemporary of Aṇṇiga, the Noḷamba king.
Records an instance of the usual blood feuds in connection with land disputes during the time. The date mentioned in the inscription raises the question whether there were not two Vinayâdityas among the Hoysaḷa kings.
Records the construction of, and endowments to a basadi at Mattâvara by the king Vinayâditya.
Records the death of Udayâditya, brother of Vishṇuvardhana and mentions a certain Eṟeyaṅga who might possibly have been his son.
Records the death of a warrior in a battle waged by the king against Masaṇa in Hânumgal fort.
Refers to the attack on the Hânumgal fort and records the death of a hero named Dêva.
A vîragal recording the death of a warrior named Biṭṭigauḍa and the grant thereon of some land by Narasimha, Sômeya and others.
Records that Ballâḷadêva (afterwards Ballâḷa II) rebelled against the king, his father Narasimha II and that a warrior named Muruvana Gôvagauḍa died while Taḷige-nâḍu was invaded by the prince.
Records the origin of the town of Tarîkere, the building of the Kêšava temple by one Vijayâditya-heggaḍe and the grant, to the latter, of lands and money by the king and others.

List of Inscriptions published in the Report,

Page in the Report	Inscription number in the Report	Date	Ruler
			HOYSALA—*concld.*
229	49	About 1196 A.D.	... .
168	12	Sâdhâraṇa—1190 A.D. ...	Ballâḷa II ...
194	33	C. 1190 A.D.	Do ...
238	57	S̀ 1132, Pramôdûta sam. Bhâd. ba 10 Ma—Tuesday, 14th Sept. 1210 A.D.	Do ....
197	35	Ś 1160 (?) Îśvara sam. Phâlguṇa s̀u 5, Man.—Feb. 1, 1218 A.D.	Narasimha II ....
182	24	Vyaya sam. Śrâvaṇa—1226 A.D.	[Do] ....
179	22	Virôdhi sam. Chai. s̀u 7 Vaḍavâra —March 3, 1229 A.D.	Do ....
176	20	About 1230 A.D.	[Do] ....
232	50	Bhâva sam. Pushya s̀u 10. Thursday– (?) 10th Dec. 1274 A.D.	[Narasimha III] ....
162	7	Ś 1211 Virôdhi sam. Bhâdrapada s̀u. 15 Sunday (?) 1st Sept. 1289 A.D.	Do ....
181	23	Pramâdi sam. Vaiś. ba. 5, Monday —16th April 1313 A.D.	Ballâḷa III ...
165	8	Ś 1235 Beya (?)—1318 A.D.	Do ....
			VIJAYANAGAR.
215	44	S̀ 1290 Kîlaka sam. Phâl. ba. 10 Â —Sunday, March 4, 1369 A.D.	Bukka I ....
213	43	C. 1418 A.D.	[Dêvarâya II] ....
206	41	S̀ 1375, Ângirasa, Chai. śu 15, Sunday—2nd April 1452.	Mallikârjuna ....
217	45	S̀ 1426 Raktâkshi sam. Vaiś.—1504 A.D.	Narasimha II ....
130	2	Ś 1487 Krôdhana sam. Mâgha s̀u. 12, Friday—1st Feb. 1566 A.D.	Sadâśivarâya ....

Contents and Remarks
Names of several well known sculptors of the Hoysaḷa period are given.
Shows how disputes relating to the boundaries of land were settled in former days by arbitration.
Records the death of a certain Chikka Bammagauḍa.
Records the setting up of an oil-mill to provide for perpetual lamps to the god Mûlasthânêśvara of Chaṭṭanahaḷḷi.
A vîragal recording the death of a warrior named Mâchegoṇḍa.
A vîragal recording the death of a warrior.
A vîragal recording that Heggara Mâdeya Mâva killed Malagauḍa to avenge the death of Baichagauḍa and set up the stone in the memory of the dead man whose *gauḍike* he also seized.
Records the death of a certain warrior.
Records that when Perumâḷu-daṇḍanâyaka invested Dêvanahaḷḷi a warrior named Hemmâḍi fought and died and that Hoysaḷâchâri, being pleased with his heroism, made along with others a grant of lands to the value of 1000 hons.
A vîragal recording the exploits of a warrior named Mâchayya during the siege of the village Biṭṭadakôṭe.
A vîragal recording the fight and death of a warrior named Jakagauḍa during a cattle raid.
A vîragal inscription recording the death of a warrior of Basavanahaḷḷi.
Registers a gift of land in the village Bâḷehaḷḷi by Mâdarasa Oḍeyar, mahâpradhâni of Virûpaṇṇa Oḍeyar, governor of Âraga.
Records the grant of certain vṛittis by a certain Nâgaṇṇa.
Seems to record a grant of lands to some one at Hariharapura under the orders of the king.
Gives a genealogy of the Sâḷuva dynasty and records the donation of a village to a Brahman.
Gives the genealogy of the Tuḷuva and Âravîṭi dynasties and records the gift of a village named Yasyanûr in Vantavâsinasîma (Wandivash in Chengleput District) by Sadâśivarâya to a Brahman named Seshâdryâchâr of the Nallân-chakravarti family.

Page in the Report	Inscription number in the Report	Date	Ruler
			VIJAYANAGAR—*concld.*
203	40	S̀ 1495 Śrîmukha sam. Nija Áshâḍha śu 10, Âdi. ?—July 9th, 1573 A.D. (Thursday).	Śrî Ranga Râya I ....
145	3	C. 1580 A.D. ...	Do ....
			ÂRAGA.
215	44	1369 A.D.	Virûpaṇṇa Oḍeyar ....
207	42	S 1340 Hemalambi sam. Mâgha śu 7, Saturday—12th Feb. 1418 A.D.	Vithaṇṇa Oḍeyar ....
			KEḶADI.
202	39	Ś 1600, Kâḷayuktâkshi, Âsv. s̀u. 10, Sunday—15th Sept. 1678 A.D.	Queen Chennammâjî ....
			MYSORE.
186	28	19th cent.	Kṛishṇarâja Vaḍeyar III ....
237	55	Ś 1804 Vishu sam. Mâgha ba 12. Thursday—1882 A.D.	Châmarâjendra Oḍeyar ....
			PRIVATE.
161	5	Ś 1022 Vikrama Phâl. s̀u 4, Sô—Feb. 4, 1101 A.D.	....
228	47	Sarvadhâri sam. S̀râv. śu 11, Thursday—July 13, 1228 A.D.	Donor: Tiruvarasa ....
198	36	S̀ 1168 Vis̀vâvasu Push. śu 5, Thursday (?)—25th Dec. 1245 A.D.	Donor: Bammarasadêva, son of Mahâmaṇḍalês̀vara Râjarasa.
171	15	C. 1400 A.D. ...	....

The rest of the inscriptions are neither dated nor belong to specific dynasties. They arranged according to Dynasties and dates—*concld.*

Contents and Remarks

Mentions three contemporaries of the king: Bhairava Voḍeyar of Kârakaḷa, Narasimhabhârati, pontiff of Śṛingēri and Mâdhava Sarasvati, the ascetic head of the Matt at Hariharapur. Records the purchase of certain lands and their donation to a temple at Hariharpur.

Records the gift, by the king, of a village in Paḍavîḍu kingdom to Basavappaiyamantri who seems to have been a chief accountant or astronomer and scribe in the royal court.

See under Vijayanagar.

Gives details of the revenue administration during the time of Harihara II and Dêvarâya II of Vijayanagar and records the grant, as sarvamânya, of certain lands to a certain Nâgaṇṇa by Mallaṇṇa.

Records the donation of the procession image in the temple of Śṛingêśvara, by the minister Pradhâni Gurubasavappa dêvaru.

Records the presentation of a silver stick by the king to the Dattâtreya pîṭha.

Records the construction of a pond by Das Bokkasada Nañjappa, a servant of the king.

Records the death, by the *Sanyasana* rite, of a Jaina.

Records the grant of some tax on oil-mill for the perpetual lamps in the Prasanna Kêśava temple of Haḷeyûr. This right was purchased by the donor from the mahâjanas of the place.

Records the grant of a sum of five gadyâṇas being the annual income from certain taxes *siddhâya* and *hodake*, for certain temples at Maraḷe.

Records the death of a Jaina woman named Chaṭave-ganti.

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are only of local interest.

APPENDIX A.

CONSERVATION OF MONUMENTS.

In the year 1931-32.

(Based on the Annual Report of the Consulting Architect to the Government of Mysore, Bangalore.)

Fifty monuments were inspected during the year under report. More monuments could not be visited both on account of pressure of work at headquarters and also on account of reduced allotment for travelling allowance due to retrenchment. A list of institutions inspected is appended as Annexure A.

Inspection reports from the Revenue Sub-Division Officers were received in the case of 35 monuments as against 24 of last year. Though this can be said to be an improvement when compared to the previous year, still it may be mentioned here that reports on 155 monuments were not received. A list of institutions from which Inspection Reports have been received is appended as Annexure B.

Proposals for the renovation of the following monuments were called for or were under scrutiny :—

(1) Sōmēśvara temple at Suttūr.
(2) Kalyāṇi at Hulikere.
(3) Cheluva Nārāyaṇa temple at Melkote.

The two outstanding events of the year under report are :—

(*a*) the re-classification of ancient monuments and
(*b*) the framing of rules under the Ancient Monuments Preservation Regulation.

As mentioned in the last year's report the classification of ancient monuments in the order of their importance required revision. The merits of each monument have been considered and the classification has been finally fixed now. As a result of this re-examination, 6 monuments have been deleted, 30 monuments have been added and the original classification has been altered in the case of 16 monuments. The present strength of the list stands at 217. The Government have in their Notification No. E. 4525—Edn. 86-25-75, dated the 11th may 1932 published the draft rules under the Regulation, and have called for the opinion of the public in the matter. The rules as now issued seem all right and they will have to be printed and published early.

The Muzrai Department have undertaken the publication of individual Muzrai manuals for each of the important Muzrai institutions for the information of the public, giving details of the establishment maintained and the services conducted in each. The Muzrai Commissioner requested that illustrations for these manuals may be supplied. Accordingly, plans and photographs for the following four temples were prepared and supplied :—

1. Raṅganāthasvāmi temple at Seringapatam.
2. Śrīkaṇṭhēśvara temple at Nañjanguḍ.
3. Chāmarājēśvara temple at Chāmarājanagar.
4. Chennakēśava temple at Bēlūr.

The Kaḷasēśvara temple at Kaḷasa, and the Cheluva Nārāyaṇa temple at Melkote have been taken up next, and action is being taken to prepare illustrations for these.

The work of erecting Notice Boards in front of monuments did not make any progress during the year for want of adequate funds. As indicated in the last year's report it would be desirable to fix up, once for all, Notices inscribed on slabs of stone instead of on enamelled boards which are rather out of harmony. A separate provision for this item of work is necessary continuously for a few years.

The desirability of enforcing a sustained vigilance for the preservation of the art treasures of the State must be reiterated. In order that a uniform policy may be maintained in the administration of the scheme and that funds allotted for this purpose may be best utilised, a close co-operation between the Archæological Department, the Muzrai Commissioner and the Department of Public Works must be maintained. A register giving the history and description of the monuments with a running record of inspections, repairs, etc., has to be completed and maintained up to date.

ANNEXURE "A".

List of Monuments which were inspected during the year 1931–32 :—

Bangalore District	Tipu Sultan's Palace at Bangalore.
	Veṅkaṭaramaṇa temple ,,
	Dungeon in the Fort wall ,,
	Kempegauḍa's Towers ,,
	Cenotaph ,,
	Gaṅgādharēśvara temple ,,
	Syed Ibrahim's Tomb at Channapaṭṇa.
	Akhal Shah Khadri Darga ,,
	Thimmapparāj Urs Mansion ,,
	Fort Door ,,
	Appramēyasvāmi temple at Maḷūr.
	Sōmēśvara temple at Māgaḍi.
	Raṅganātha temple ,,
	Tippu Sultan's Birth-place at Dēvanhaḷḷi.
	Fort wall ,,
	Gōpālakṛishṇa temple ,,
	Ballāla's palace at Kundāṇa.
Kolar District	Kōlāramma's temple at Kolar.
	Sōmēśvara temple ,,
	Bhōga-Nandīśvara temple at Nandi.
	Rāmaliṅgēśvara temple at Āvaṇi.
	Hydervāli Darga at Mulbāgal.
	Hussain Shah Darga at Hiribidnur.
Tumkur District	Yōga-Mādhava temple at Seṭṭikere.
	Mallēśvara temple at Huliyār.
	Fort and temples at Madhugiri.
	Chennigarāya temple at Araḷaguppe.
	Temples of Nandi at Turuvekere.
Mysore District	Sōmēśvara temple at Suttur.
	Lakshmīkānta temple at Heḍatale.
	Nāgēśvara temple ,,
	Pañchaliṅga temple at Gōvindanahaḷḷi.
	Pañchakūṭa Basti at Kambadahaḷḷi.
	Arkēśvara temple at Haḷe Ālūr.
Hassan District	Temples at Bēlūr.
	Temples at Haḷebīḍ.
	Narasimha temple at Jāvagal.
	Chennakēśava temple at Hullekere.
	Gōmaṭēśvara and Bastis at Śravaṇabeḷagoḷa.
Shimoga District	Lakshmī-Narasimha temple at Bhadrāvati.
Chitaldrug District	Basti at Heggere.

ANNEXURE "B".

Inspection Reports from local officers were received in the case of the following monuments during the year 1931-32 :—

All the monuments of Bēlūr, Haḷebīḍ and Belgāvi.
Lakshmīramaṇa temple at Mysore.
Varāhasvāmi temple at Mysore.
Mahaliṅgēśvara temple at Varuṇa.
Lakshmī-Dēvī temple at Doḍḍagaddavaḷḷi.
Kēśava temple at Dharmapura.
Īśvara temples at Nandiguḍi.
Īśvara temples at Nandi Tāvare.
Aśōka Inscriptions in Molakalmuru Taluk.
Būcheśvara, Gōviṇdēśvara and Nākēśvara temples at Kōravangala.
Īśvara temple and Basti at Arsikere.
Vishṇu and Īśvara temples at Mosaḷe.
Vishṇu and Īśvara temples at Hārnahaḷḷi.

ANNEXURE "C".

The following monuments were added to the list during the year 1931-32 :—

1.	Sivappa Nāik's Fort at Nagar ...	These were confirmed as protected monuments.
2.	Kalyāṇi at Hulikere ...	
3.	Bhīmēśvara, Nakulēśvara and Sahadēvēśvara temples at Kaivāra.	
4.	Basavēśvara temple at Basavanguḍi ...	This was declared as an Ancient monument.
5.	Webb's Monument at French Rocks ...	This was ordered to be removed from the list last year, and was again restored during this year.

ANNEXURE "D".

Statement of ancient monuments dealt with during the year 1931-32.

Sl. No.	Name of monument	Action taken
1	Tippu Sultan's Palace, Bangalore.	The building was handed over to the Education Department for holding the Sanskrit College. A watchman appointed for looking after the monument was abolished by Government with effect from 1st July 1931. With regard to the construction of gates and compound wall round the building Government ordered it to lie over for the present.
2	Chennigarāya Temple at Kaidāḷa.	The estimate for Rs. 1,350 was sanctioned by Government in No. 1921-5—Uni. 27-29-28, dated 19th November 1931 to be met from the funds at the credit of the temple.
3	Webb's Monument at Seringapatam.	This monument was first withdrawn from the list of ancient monuments; but it was soon restored.
4	Lakshmīnarasimha Temple at Nuggehaḷḷi.	An estimate for its repairs which was received from the Deputy Commissioner was returned with countersignature.
5	Vidyāśankara Temple at Śringēri.	The Jahagirdar refused to pay the cost of fixing Notice Boards in front of the monument. A reference was made to Government in this matter.
6	Kōlaramma Temple at Kolar ...	A gōpura has been suggested over the entrance gate-way and a design is under preparation.
7	Temple at Būdnūr, Maṇḍya ...	A beautifully carved image of a bull is lying in the ruined temple of Kāśi Viśvēśvara. The Sub-Division Officer, Maṇḍya, proposed that it may be romoved and kept in the new Town Hall compound at Maṇḍya, and sought permission to have it removed. The Government sanctioned the proposal.
8	Kēśava Temple at Sōmanāthapūr.	It has already been reported that the temple which had been recently renovated at a cost of nearly Rs. 16,000 was still leaking in some places. The Executive Engineer who had been written to in the matter, has since reported that action has been taken to stop the leakage.
9	Temples in Basavanguḍi and Gavipur, Bangalore.	The Muzrai Commissioner forwarded the resolution of the Temple Committee requesting the inclusion of these in the list of ancient monuments. Accordingly the Śrī Basavēśvara temple at Basavanguḍi was declared a protected monument by Government.
10	Fort wall at Dēvanhaḷḷi ...	An estimate for Rs. 575 was received from the Executive Engineer, Bangalore Division, for its maintenance, and was approved.
11	Fort wall at Nagar ...	As already rated, the revised estimate for Rs. 1,000 came too late to be sanctioned and executed. The Superintending Engineer requested Rs. 500 to Rs. 600 for the preliminary clearing only in order to enable him to prepare a proper estimate. Government stated that a sum of Rs. 100 had been allotted for this purpose during this year and wanted it to be spent before the close of the official year. This could not be done as the Executive Engineer reported that any pruning now done would only foster better growth during the monsoon.
12	Kōdaṇḍarāma Temple at Bowringpet.	A modified design for the tower over the mahādvāra was furnished.
13	Dharmarāja Svāmi Temple, Bangalore.	Devotees wanted to construct a lofty gōpura over the half finished entrance gate of the temple. A design for the same was furnished.

ANNEXURE "D".—*concld.*

Sl. No.	Name of monument	Action taken
14	Kalyāṇi at Hulikere, Haḷebīḍ...	This was recently added to the list of ancient monuments. There was a proposal to repair the pond, at a cost of Rs. 3,000 which was approved. It was suggested that an approach road for Haḷebīḍ may also be included in the estimate.
15	Cheluva Nārāyaṇa Temple at Melkōṭe.	A portico is required in front of the temple. Additional information in regard to the strength of the foundation of the existing front verandah of the temple has been called for from the Assistant Engineer.
16	Bhēruṇḍēśvara Pillar at Belgāvi.	The Superintending Engineer noticed that the pillar was out of plumb and suggested that a platform might be put up round the pillar to strengthen the bottom which was agreed to and it was also suggested that the portions of land surrounding the same might also be acquired and the space opened out a little.
17	Temple at Suttūr, Nanjangud Taluk.	This ancient monument is in ruins. The present Svāmi of the place has come forward to repair it at a cost of nearly Rs. 5,000. A plan and estimate have been furnished to him for taking action.
18	Temples at Marase, Mysore Taluk.	Estimates and plan for the repairs of the temples were sent by the Registrar, Mysore University. The plan was altered suitably and a modified estimate has been called for.
19	Saṅgamēśvara Temple at Thippagoṇḍanahaḷḷi, Māgaḍi Taluk.	The temple now situated at the junction of the two rivers Arkāvatī and Kumudvatī near Thippagoṇḍanahaḷḷi will become submerged in the waters of the new reservoir that is being constructed there and it is proposed to construct another temple on a higher level to the south of the reservoir. A design was furnished for the same.
20	Chennakēśava Temple at Bēlūr.	The temporary establishment employed for work in that temple continued throughout the year, and the restoration work was carried on briskly according to a definite programme. As there was still much work to be done, a recommendation was made to Government for the continuance of the establishment for another three years. Government, however, sanctioned its continuance for one more year for the time being.
21	Hoysaḷēśvara temple at Haḷebīḍ	The same remarks made in regard to the temple at Bēlūr hold good in this case also. The projected portion of the temple on the east was found bulging out and an estimate received from the Executive Engineer for its reconstruction was scrutinised and returned.
22	Bhōga-Nandīśvara temple at Nandi.	Inspection notes of this monument was forwarded to the Muzrai Commissioner who called for estimates in regard to the several improvements suggested in the notes.
23	Yōga-Mādhava temple at Seṭṭikere.	An estimate for its repairs which was received, was returned duly countersigned. The estimate provided the opening out of the ceilings in the navaraṅga, repairing the damaged wall of the main temple, and providing door shutters to the main entrance.
24	Chennigarāyasvāmi temple at Turvekere.	An estimate for Rs. 190 received from the Deputy Commissioner, Tumkur, for its repairs was approved and returned.

APPENDIX B.

List of Photographs taken during the year 1931-32.

Serial No.	Size	Description	View	Village	District
1	12"×10"	Chennakēśava temple	Kēśava image	Bēlūr	Hassan
2	Do	Do	Durbar of Hoyasaḷa Ballāḷa.	Do	Do
3	Do	Do	Balichakravarti panel	Do	Do
4	Do	Do	Kāḷiṅgamardana panel	Do	Do
5	Do	Do	Ashṭadikpālaka panel	Do	Do
6	Do	Do	Narasimha panel	Do	Do
7	Do	Do	Lakshmīnārāyaṇa panel.	Do	Do
8	Do	Do	Lions with different heads.	Do	Do
9	Do	Do	Kṛishṇa and Balarāma panel.	Do	Do
10	Do	Do	Narasimha Ballāḷa panel.	Do	Do
11	Do	Do	North doorway	Do	Do
12	Do	Do	East doorway	Do	Do
13	Do	Do	Pillar inside	Do	Do
14	Do	Do	Do (another)	Do	Do
15	Do	Do	Do	Do	Do
16	Do	Do	East side view	Do	Do
17	Do	Do	Anantapadmanābha panel.	Do	Do
18	Do	Do	North-west view	Do	Do
19	10"×8"	Do	Anantapadmanābha figure.	Do	Do
20	Do	Do	Mōhinī figure in the pillar.	Do	Do
21	Do	Do	Inscription stone	Do	Do
22–66	8½"×6½"	Do	Madanakai figures	Do	Do
67	Do	Do	Jalandhara	Do	Do
68	Do	Do	Smaśāna Kālī	Do	Do
69	Do	Do	Rāvaṇa lifting the Kailāsa.	Do	Do
70	Do	Do	Narasimha figure	Do	Do
71	Do	Do	Gajāsuramardana	Do	Do
72	Do	Do	Sūrya figure	Do	Do
73	Do	Do	Tāṇḍavēśvara figure	Do	Do
74	Do	Do	Varāha figure	Do	Do
75	Do	Do	Manmatha and Rati	Do	Do
76	Do	Do	Arjuna figure	Do	Do
77–83	6½"×4¾"	Do	Figures in the niches	Do	Do
84	10"×8"	Kappe-Chennigarāya Temple.	Sukhanāsi doorway	Do	Do
85	Do	Do do	Kappe-Chennigarāya image.	Do	Do
86–87	Do	Copper plate inscription of Nāgari characters brought from Melkote.	……	…	…

Appendix B—*concld.*

Serial No.	Size	Description	View	Village	District
88–89	10″×8″ ...	Copper plate inscription of Grantha characters brought from Melkote.	......	...	...
90	6½″×4¾″ ...	Seal of the above ...	......	...	...
91	8½″×6½″ ...	Plan of Beṭṭēśvara temple, Agrahār Belguḷi.	......	...	...
92–98	6½″×4¾″ ...	Sannads brought from Syed Mahamad Shah Khadri, Bābābuḍangiri.	......	...	...
99–101	8½″×6½″ ...	Do do ...	......	...	...
102–103	Do ...	Gaṅga copper plate inscription of 4 plates.	......	...	...
104	6½″×4¾″ ...	Do ring and elephant seal	......	...	...

APPENDIX C.

List of Drawings prepared during the year 1931-32.

1.	Talkāḍ	...	Vaidyēśvara temple	...	Ground plan.
2.	Do	...	Kīrtinārāyaṇa temple	...	Do
3.	Do	...	...	...	Sketch map
4.	Nandi Hills	...	....	...	Do
5.	Sōmanāthapur	...	Kēśava temple	...	Ceiling.
6.	Do	...	Do	...	Section of ceiling.

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